

Volume 2

Bill Dobbins

the
contemporary
jazzpianist

A Comprehensive
Approach to
Keyboard Improvisation

CC 3002

\$25.00

CHARLES COLIN — 315 West 53rd St., New York, N. Y. 10019

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This series is dedicated to the piano improvisation students of the Eastman School of Music. Special thanks to Rayburn Wright, Gene Bertoncini, Tom Hennon, Beven Menson, my wife Darelene, and all other faculty, students and friends who contributed, directly or indirectly to the creation and revision of this text.



BILL DOBBINS

DISCOGRAPHY

Textures: the Bill Dobbins Jazz Orchestre — Advent 5003 (1971)
Gaudeamus Competition 1972 — Gaudeamus Foundation 72001 (1972)
Gerry Niewood: Slow Hot Wind — A&M SP3409 (1975)
The Eastern Wind Ensemble — Crest CBDNA-77-4
Robert Schumann: Chamber Music — Vox Box SVBX 5111 (with Eastman faculty)
Tom Lellis: And In This Corner — Inner City 1090 (1979)

Bill Dobbins Trio: Roads Travelled and Days Gone By — Merk MES57584 (1979)
Steve Herrow: Wish — Merk MES 57583 (1980)
Bill Goodwin: Solar Energy — Omnisound Jazz N-1029 (1980)
Bill Dobbins: Dedications (solo piano) — Omnisound Jazz N-1036 (1981)
Hil Crook: Hello Heaven — Omnisound Jazz N-1039
Bill Dobbins and Red Mitchell: Where One Relaxes — Omnisound Jazz N-1041

THE AUTHOR

Born in Akron, Ohio on April 25, 1947, Bill Dobbins began studying piano at age 9 and theory and composition at 12. Since then his musical path has involved him extensively in both classical music and jazz, working with such diverse musical figures as Pierra Boulaz and Clark Terry.

While completing his Bachelor of Music (piano and composition) and Master of Arts (composition) degrees at Kent State University in Ohio, Bill organized the first ongoing big band in the history of that institution. By his graduation in 1971 the Kent State University Jazz Lab Band had become an accredited school ensemble, achieved national recognition as regular finalists and prizewinners in the National Collegiate Jazz Festival and performed at the International Jazz Festival in Montreux, Switzerland during the summer of 1970. The pinnacle of the band's development was documented in 1971 on the recording *Taxturas*: the Bill Dobbins Jazz Orchestra (Advent records) which also showcased Bill's original compositions. The title piece, a three movement suite, was the result of the very first commission for an original jazz work by the John F. Kennedy Center for the Performing Arts. Since then Bill has received two composition grants from the National Endowment for the Arts' Jazz/Folk/Ethnic Program and numerous commissions from various collegiate jazz ensembles and music organizations.

During this same period (1964-71) he began to play jazz in both concert halls and local clubs, working with local musicians as well as visiting names such as Buddy DaFranco, James Moody, Clark Terry and Joe Williams. He was also involved in contemporary chamber music under the direction of Pierre Boulez and Lukas Foss at the Blossom Festival School (Kent) during the summers of 1968-70, performing works by Boulaz, Foss, Schoenberg, Webern and Messiaen.

From 1971-73 Bill earned his living as a professional jazz pianist in Cleveland, Ohio, playing regularly at the Theatrical restaurant, co-leading a quintet with saxophonist Ernia Krivda on Sunday nights at the Smiling Dog Saloon and playing concerts with flautist Marc Gridley. During the same period his quartet performed Ned Rorem's Lions (for jazz quartet and orchestra) with the Akron Symphony under Louis Lane; he was featured soloist with the same orchestra in Bartok's 3rd Piano Concerto and played one of the four piano parts in Stravinsky's *Las Nocas* with the Cleveland Orchestra under Pierre Boulez. He was also awarded 3rd Prize in the International *Gaudeamus* Competition for interpreters of contemporary music in Rotterdam, Holland (April, 1972). Following the competition he performed concerts and made a recording with the other prizewinners, and recorded music for broadcast on Dutch radio including compositions by Cowell, Berio, Stockhausen and others.

In 1973 Bill was appointed to the faculty of the Eastern School of Music in Rochester, N.Y., where he currently holds the title of Associate Professor of Jazz Studies and Contemporary Media. He designed, along with Rayburn Wright, the current master's degree program in jazz studies, one of the first such programs in the world. His students already include most of the personnel in Woody Harman's bands between 1976 and 1982, several members of the bands of Maynard Ferguson, Bill Watrous, Buddy Rich and Toshiko Akyoshi/Law Tabackin. Others are directing jazz studies programs in areas from New Orleans, La. to Cedar Falls, Iowa.

Since joining the Eastman faculty Bill has continued performing, composing and recording. He is also much in demand as a jazz clinician. He has performed with and composed for such diverse jazz artists as Eddie Daniels, Dava Lubman, Slide Hampton, Red Mitchell and the Thad Jones/Mel Lewis Jazz Orchestra. From 1977-81 he was pianist for the National Jazz Ensemble under the direction of Chuch Israels, and currently performs with various artists including Bill Goodwin, Michael Moore and Nick Brignola, as well as with his own trio and as a solo pianist. Although he has chosen to focus most of his energy in the jazz sphere since 1973 Bill still occasionally performs contemporary classical music with the Eastern Wind Ensemble and Eastman's *Musica Nova Ensemble*, and has even recorded some Schumann chamber music for VOX records.

As a jazz educator Bill has authored an extensive keyboard improvisation text in two volumes, *The Contemporary Jazz Pianist*, has written articles for *Downbeat*, *Music Educators Journal* and *Jazz Educators Journal*. He has presented clinics and appeared with student jazz ensembles in schools throughout the United States (including Hawaii), Canada and Europe. It is his firm conviction that the future of jazz depends largely on the success of jazz education and that the success of jazz education depends largely on an increasing involvement of professional jazz performers and writers in the educational process.

As a jazz scholar Bill has transcribed hundreds of solos by over fifty different pianists, as well as many horn solos and compositions (both small group and big band). He is conversant in all styles of jazz from stride to the avant-garde and his broad capabilities are clearly in evidence in his *Omnisound Jazz* recording *Definitions* (solo piano). His major influences range from Duke Ellington and Art Tatum to Bill Evans and Clara Fisscher, but he respects and admires "any musician who is sincere and whose playing clearly communicates the joy of personal discovery".

Bill Dobbins is available for solo concerts, clinics, and as soloist with school jazz ensembles.

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PREFACE

In the first volume of this series the basic elements of jazz harmony, melody and rhythm were examined in a thorough and systematic manner. The understanding of the basic musical functions of these elements, as well as their interaction with each other, must eventually lead to the study of the important structural forms and improvisational styles of jazz. The primary objective of this text is to apply the ideas and principles presented in the first volume in an extensive study of the styles and forms of contemporary jazz.

The general musical styles and structural forms which continue to play an active role in contemporary jazz may be divided into four basic groups:

1. Traditional jazz forms which have maintained an organic vitality which continues to stimulate and challenge each new generation of improvisers. The most important of these include the 12-bar blues form, 'Rhythm changes' and standard song forms.
2. Post-bop directions of the 1960's. While these styles and forms are clearly a logical extension of the bebop vocabulary they are more advanced and refined in their treatment of harmonic-melodic relationships. Pianists such as Bill Evans, Cleo Fischer, McCoy Tyner and Herbie Hancock contributed greatly to this particular approach.
3. Styles and forms resulting from the fusion of elements from Rock, Latin, African and Indian music with jazz. McCoy Tyner and Herbie Hancock worked extensively with Afro-jazz styles; Chick Corea was an important contributor to the Latin jazz movement within the past decade; Jan Hammer incorporated many elements from Indian music while with the Mahavishnu Orchestra; Joe Zawinul and Keith Jarrett seem to draw on virtually every important musical tradition.
4. Widely divergent approaches to 'free' improvisation. Classical avant-garde music and contemporary developments in the visual arts influenced this music in varying degrees during various periods. Paul Bley, Cecil Taylor and Keith Jarrett have been highly influential in relation to this music, though their individual playing is quite different, one from another.

The mastery of traditional jazz forms, whether they are recreated authentically or projected indirectly through a more contemporary approach, provides a solid foundation from which to develop a more personal vocabulary. The understanding and assimilation of traditional technics and forms

cultivates a respect for the discipline of creating within a framework of self-imposed limits or boundaries. Clarity in musical communication depends on the skillful and sensitive development of a limited number of strong musical ideas. An excess of undeveloped ideas results in vague or incoherent musical statements, while aimless repetition of even the most interesting idea soon becomes monotonous or even ridiculous. The success of both composition and improvisation depends on a proper balance between unity and variety. Unity is properly achieved by limiting the number of ideas to be included in a composition or improvisation. Variety is properly achieved by developing these ideas in an interesting and meaningful way.

A compendium of every known contemporary style and form would require much more space than is available here, and would probably be somewhat outdated before the first printing was even available. Consequently, an effort has been made to limit the scope of the present study to material which is likely to remain with us at least to the conclusion of this century.

The student who has thoroughly mastered the use of the materials presented in the first volume of this series will have a decided advantage in studying contemporary jazz forms and piano styles. When the choice of voicings, scales, rhythmic ideas and other elements have begun to operate on an intuitive non-intellectual level, the attention is free to look after the subtleties in phrasing, articulation and rhythmic feeling which are peculiar to a specific style or approach (bebop, Rock, Latin, etc.). More important, there is room to listen to oneself, to act as one's own audience.

In the earlier stages of the study of improvisation the performer is often surprised when listening to a tape recording of his own performance. He hears many details in the music which he did not hear at all during the actual process of playing. This is precisely due to the fact that his attention was totally absorbed in the mere mechanics or technical aspects of the performance. When the necessary technic and theoretical information has been thoroughly assimilated, however, all the energy which was formerly used to maintain control over these elements becomes available to serve the real musical aspects such as tone, timing, contrast, and a spontaneous flow and development of ideas. When this begins to happen, all of one's technical skill and intellectual knowledge begins to serve a higher and truly worthy purpose: that of transmitting and sharing a musical reality.

CHAPTER I

TWO-HAND VOICINGS

Two-hand voicings were first used extensively in the bop period beginning in the mid-1940's. They are still extremely effective in adding color to simple or sparse melodic lines, deepening the harmonic texture in ballads, and adding power and drive to a high point in an improvisation.

Examples 1 thru 6, on page 4 of the text, illustrate common two-hand voicings of the five basic seventh chord types. Each example begins with four-note voicings. These voicings are formed by beginning with a close position left-hand voicing, then dropping the second voice (from the top) down an octave.

C Maj⁷

Bi-chordal voicings look like two simple voicings used in combination or superimposition. The voicings below, for example, could be described as a G Major triad on top of a C⁶ quartal triad, and a D Major triad on top of a C^{m7} quartal triad.

C⁶ add Maj⁷ **C^{m7}#11**

The five, six and seven-note voicings, which follow in each example, are formed by adding extensions (9, 11, 13) or chromatic alterations (#9, #11, etc.) to the basic four-note voicings. The chord roots of these voicings are sometimes omitted, depending on the overall musical context, but they are included often enough to justify their appearance in these examples.

Each example concludes with illustrations of cluster voicings and bi-chordal voicings. In cluster voicings several adjacent scale tones are played simultaneously.

C Maj⁹ add 6 #11 **Cm7 add 6 add 4**

Cluster voicings are effective in situations where tension is desired or where a more ambiguous harmonic approach seems appropriate. Bi-chordal voicings are effective in distinctly clarifying the separate component colors of a complex chord.

It should be clarified that the terms 'chord' and 'voicing' are practically interchangeable, except that chords always contain the root tone while voicings often do not. All chords could be described as fundamental voicings, but all voicings are not necessarily complete chords. The missing roots, however, are usually played by the bass player or, in solo piano contexts, clearly implied by the overall harmonic movement.

All the voicings in examples 1 thru 6 should be analyzed in terms of interval structures. It will be found that the homogeneity or heterogeneity of the interval structure precisely determines the sound quality of a given voicing. Fourth intervals tend to sound 'open' or transparent; thirds tend to sound 'full' or solid; seconds usually sound 'tense' or dissonant.

C⁶ **C⁶** **C⁶**

→ 4ths → 3rds → 2nds

The same tendencies may be observed in larger intervals, whether formed by adjacent or non-adjacent chord tones; fifths (open), sixths (full), and sevenths (tense).

C Maj⁹ **C_{mi}7 add 4** **C 13 b9**

→ 7ths → 5ths → 6ths

Ex. 1: TWO-HAND VOICINGS OF MAJOR CHORD TYPES

C Maj⁷ **C⁶** **C add 9**

C Maj⁹ **C⁶**

CMaj9 add 6 CMaj7#II CMaj9#II C6#II

CMaj9 add 6 CMaj9 add 6#II

CMaj9 add 6 CMaj9 add 6#II CMaj9 add 6 C6 CMaj9 add 6#II

Ex. 2: TWO-HAND VOICINGS OF MINOR CHORD TYPES

Handwritten musical notation for a jazz progression:

1. Cmi⁷: Treble clef, 4/4 time. Bass notes: b, a, a, b. Chord symbols: Cmi⁷, Cmi⁶, Cmi add 9.

2. Cmi⁹: Treble clef, 4/4 time. Bass notes: b, a, b, a. Chord symbols: Cmi⁹, Cmi⁶, Cmi^{7add4}.

C_{mi}9Maj⁷ C_{mi}6 Maj⁷ C_{mi}11 C_{mi}6 #11

C_{mi}6 Maj⁷ C_{mi}11 C_{mi}11 add6 C_{mi}9 add4 C_{mi}6 add4 C_{mi}6 Maj⁷ add4

C_{mi}6 Maj⁷ C_{mi}6 #11 C_{mi}9 add4 C_{mi}7 add4 C_{mi}7 add4 C_{mi}7 add4

Ex. 3: TWO-HAND VOICINGS OF DOMINANT CHORD TYPES

C⁹ C¹³ C^{7b9} C^{7#11} C^{7#9} C⁷⁺

C⁹ C¹³ C^{13b9} C^{9#11} C^{7#9} C^{13#9} C⁹⁺

$C7^{b9}$ $C7^{#9}$ $C7^{b9b5}$ $C7^{#9b9}$ $C7^{+#11}$

$C13^{#11}$ $C13^{b9b5}$ $C7^{#9b9b5}$ $C7^{+#9b9}$ $C13^{#9b9b5}$

$C13$ $C13^{b9b5}$ $C13^{#11}$ $C7^{+#9b9}$ $C13^{#9b9b5}$

$C13^{b9}$ $C13$ $C13^{#9}$ $C7^{+#9}$ $C13$ $C7^{+b9}$

$C7^{#9}$ $C7^{#11^{#9}}$ $C13^{#11}$ $C7^{b9(\#9)}$ $C13^{#11}$ $C13^{b9b5(\#9)}$

Ex. 4: TWO-HAND DOMINANT SUSPENSION VOICINGS

Handwritten piano voicings for dominant suspension chords in C major. The top row shows six chords: C7sus., C9sus., C9sus., C13sus., C9sus., and C9sus. The bottom row shows five chords: C13sus., C9sus., C9sus., C13sus., and C9sus. The chords are arranged in two staves, with the left hand on the bass staff and the right hand on the treble staff. The notation includes various note heads, stems, and accidentals.

Ex. 5: TWO-HAND HALF-DIMINISHED VOICINGS

Handwritten piano voicings for half-diminished chords in C minor and C major. The top row shows six chords: C_{mi}7b5, C_{mi}9b5, C_{mi}9b5, C_{mi}7b5add4, C_{mi}7b5add4, and C_{mi}11b5. The bottom row shows five chords: C_{mi}9b5sus., C_{mi}7b5add4, C_{mi}9b5sus., C_{mi}11b5, and C_{mi}7b5add4. The chords are arranged in two staves, with the left hand on the bass staff and the right hand on the treble staff. The notation includes various note heads, stems, and accidentals.

Ex. 6: TWO-HAND DIMINISHED VOICINGS

Any intervals may be combined effectively, but minor ninths, whether formed by adjacent or non-adjacent chord tones, should be avoided or hidden except in dominant 7b9 voicings where they occur between the root and the flattened ninth.

C7#9

mi 9th occurs mi 9th avoided mi 9th hidden

The voicings should also be analyzed in terms of the chord members which they contain. Precise awareness of the chord members within voicings will be of great practical assistance in building two-hand chord lines and dealing with problems of voice leading. While the interval structures within a voicing determine its textural quality (open, full, tense), the specific chord members determine its particular harmonic color.

Cmi 9 Maj 7 *C13 b9 b5*

All voicings should be played in all keys, beginning in C and proceeding down in fifths, up in fourths, or by half-step in either direction. When their position on the keyboard is thoroughly familiar to the hands, the study of two-hand chord lines and voice leading will be of practical use.

The observant listener will notice that some pianists favor certain types of voicings over others. Bill Evans tends to favor combinations of adjacent thirds and seconds, for example, while McCoy Tyner and Chick Corea favor the use of adjacent fourths. The choice of voicings, therefore, is a major factor in determining one's overall harmonic sound and conception.

CHAPTER II

BUILDING A TWO-HAND CHORD LINE

The two-hand chord line follows essentially the same principles as the left-hand chord line studied in Volume I. Textural consistency and voice leading must be handled sensitively and logically. As with left-hand voicings, numerous voicing styles may be employed with equal success, although the particular style chosen will have a definite effect on the overall harmonic color and emotional tone of the music.

Example 7 illustrates a number of different two-hand chord lines based on the II - V - I progression in the key of C. It should be noted that, once the key of C has been clearly established in the opening progressions which contain all chord roots, the roots can still be 'heard' or sensed in the later

progressions where they are omitted. Even when the 'I' chord is changed to the minor quality the movement of II - V - I is quite clear regardless of whether or not the root tones are actually played.

The opening progressions of Example 7 are entirely diatonic, the chromatically altered tones being introduced singly, then in combination, in later progressions. These examples should be analyzed in terms of interval structure, chord members and voice leading. The resolution of extensions and chromatic alterations should be clearly noted. Some resolutions are direct and immediate, while others are more indirect or delayed.

Ex. 7: TWO-HAND CHORD LINES BASED ON II - V - I

In the progression below the resolution of the ninth of Dmi9 (e) is delayed until the final chord where it resolves indirectly, but melodically, to the fifth of C₉ (g). The seventh of Dmi7 (c) resolves directly by step to the third of G¹³ (b). The third of the G¹³ (b) then resolves indirectly to the ninth of C₉⁶ (d) moving in parallel motion with the voice above it. The seventh of G¹³ (f) resolves directly by step to the third of C₉ (e).

When the voice leading in the progressions from Example 7 is clearly understood, the progressions should be played in all keys so that the voice leading will be seen and sensed by the hands at the keyboard. After considerable practice and listening the student should be able to recognize convincing and melodic voice leading in his own playing as well as in the playing of other pianists. He should also be able to hear weak voice leading quickly and precisely, and have logical ideas in relation to strengthening a weak passage or resolution.

The development of these skills is important in order to effectively deal with the problems of harmonizing an entire melody or melodic phrase. A feeling of textural inconsistency or awkwardness is usually due to either weak voice leading or the use of inappropriate register. A close position

Dmi 9 G¹³ C₉⁶

voicing in a high register may sound too harsh, while a similar voicing in a low register may sound muddy. In general, the more extreme the register used, whether high or low, the more open the voicings should be for a clear and distinct sound. There may be, of course, rare instances where an obscure or brittle sound may be desired in order to achieve a specific effect. Such effects, however, should be the result of choice rather than chance.

There are three general problems in relation to choosing the notes with which to build a voicing. The first problem is that of unintentionally omitting fundamental chord tones such as the third and seventh. These tones are, in rare instances, omitted for special effect, but such an omission should never be accidental or the result of a lack of harmonic knowledge.

C₉⁶

C¹³

In most instances the third and seventh or the third and sixth are included in all major and minor voicings. The third and seventh are usually included in all dominant voicings (the fourth and seventh in dominant suspension voicings). The flattened fifth and seventh, less frequently the flattened fifth and root, are usually included in all half-diminished voicings. In diminished voicings at least two notes of the diminished seventh chord are nearly always included. Those two notes usually form a tritone interval or, less frequently, a minor third (or its inversion, a major sixth).

The first staff (C₆#II) shows two voicings: 'weak' (root position) and 'stronger' (first inversion). The second staff (C₁₃) shows 'weak' (root position) and 'stronger' (first inversion). The third staff (C₄) shows an 'inversion series' of chords.

The third common problem in relation to voicing is that of unnecessary doubling. Every note in a voicing, whether it contains four notes or eight, should have a reason for being there. Including two thirds and three fifths in a voicing amounts to

The second common problem in relation to voicing involves the placing of extensions below fundamental chord tones. This arrangement within a voicing often obscures, or even destroys, the intended feeling of chord quality. Extensions sometimes occur a whole step or half-step below a more fundamental tone, but the greater the interval between the two, the rarer its occurrence. The only instance in which an extension is found below the fundamental tones with any degree of frequency is in a series of harmonic inversions.

The left staff (C_{mi⁹}) shows 'too thick' (root position) and 'better' (first inversion). The right staff (C_{⁷add Maj⁷}) shows 'too thick' (root position) and 'better' (first inversion).

Example 8 illustrates two-hand chord lines based on the progression used in Volume I, Chapter IV (Building a Chord Line for the Left Hand). Version 'A' represents the most basic style of two-hand voicings currently in use by contemporary pianists. Version 'B' uses 6 and 13 chord types primarily, rather than the 7 and 9 chord types found in version 'A'. There are more adjacent fourth intervals in version 'B'. Version 'C' uses the same type of quartal voicings as version 'B', but the resultant harmonic sound is quite different. This is due entirely to the choice of notes in each version. Both versions have an open and transparent sound due to the predominance of fourth intervals, yet the difference in the choice of notes gives each version its own easily distinguishable harmonic flavor. Version 'D' uses cluster voicings, the specific

adding often unnecessary weight to the texture and neglecting possible color tones (extensions and alterations). One should always strive to achieve whatever sound is desired with as few notes as possible.

notes in each voicing being derived from a diatonic scale related to each specific chord. It should be noted, finally, that the extensive use of fourth intervals in versions 'B' and 'C' result in a considerably brighter sound, while the use of adjacent scale tones in version 'D' results in intervallic tension and harmonic ambiguity.

Each version of Example 8 should be analyzed in terms of interval structures, chord members and voice leading. They should then be played in all keys in order to achieve a functional understanding of the material which they contain.

Any tune played at a moderate tempo is well suited to the use of two-hand voicings. Example 9 illustrates the intermittent use of two-hand voicings in a medium tempo swing tune. Further exploration of two-hand chord lines and voice leading will follow in the later study of melody harmonization.

Two hand voicings should now be used in any playing situation where the tempo of the tune or the simplicity of the melody makes their use practical. When they can be employed with relative

ease the study of Chapters III and IV will provide useful information in extending the use of a full harmonic approach into more complex musical situations.

Ex. 8: TWO-HAND VOICING STYLES

A

F_{mi}⁹ E_{mi}⁹ E_{bmi}⁹ A_b⁹ D_{bMaj}⁹

G_{bMaj}⁹ G_{mi}⁹ C⁷⁺ F_{mi}⁹

8

F_{mi}⁹ E_{mi}⁹ E_{bmi}⁹ D₁₃ D_b⁹(Maj⁷)

G_b⁹(Maj⁷) G_{mi}⁹(add⁹) C⁷⁺⁹(b⁹) F_{mi}⁹

C

$F_{mi}\ 7(\text{add}\ 4)$

$E_{mi}\ 7(\text{add}\ 4)$

$E_{bmi}\ 7(\text{add}\ 4)$

$D\ 13$

$Db\ 9$

$Gb_6(\text{Maj}\ 7)$

$G_{mi}\ 7b5\ \text{sus.}$

$G\ b13$

$F_{mi}\ 9(\text{add}\ 4)$

D

$F_{mi}\ II$

$E_{mi}\ II$

$E_{bmi}\ II$

$D\ 13$

$Db_6\ \text{Maj}\ 7\ #11$

$Gb_6\ \text{Maj}\ 7$

$G_{mi}\ 7b5\ \text{add}\ 4$

$G\ b13$

$F_{mi}\ II$

Ex. 9: TWO-HAND VOICINGS WITHIN A MELODIC PHRASE

($\text{d} = 92$)

Measures 1-3 (Top Staff):

- Measure 1: $\text{C}^{\#} \text{mi}^7$ (Treble), $\text{F}^{\#} 7$ (Bass)
- Measure 2: $\text{B} \text{Maj}^7$ (Treble), $\text{A}^{\#} 7(\text{##})$ (Bass)
- Measure 3: $\text{F}^{\#} 7$ (Treble), $\text{A}^{\#} 7(\text{##})$ (Bass)

Measures 4-5 (Middle Staff):

- Measure 4: $\text{D}^{\#} \text{mi}^7 \text{b5}$ (Treble), $\text{G}^{\#} 7(\text{b9})$ (Bass)
- Measure 5: $\text{C}^{\#} \text{mi}^7$ (Treble), $\text{F}^{\#} 7$ (Bass)

Measures 6-7 (Bottom Staff):

- Measure 6: $\text{B} \text{Maj}^7$ (Treble), $\text{G} 7$ (Bass)
- Measure 7: $\text{F}^{\#} \text{mi}^7$ (Treble), $\text{B} 7(+)$ (Bass)

CHAPTER III
 VOLUME I - CHAPTER III
TWO-HAND EMBELLISHING CHORDS

The basic principles of two-hand embellishing chords are identical with those of left-hand embellishing chords outlined in Volume I, Chapter III. In Example 10 two scale harmonizations are given for each basic seventh chord type: major, minor, dominant, half-diminished and diminished. The fundamental chord in each line, or a voicing of it, is designated by an 'o' between the treble and bass clefs. All 'o' voicings are statements of the fundamental chord, while all 'x' voicings are diatonic or chromatic embellishments of the fundamental chord.

As stated in Volume I, harmonic embellishments are simply voicings which are diatonically or chromatically parallel to voicings of the fundamental chord. In the major scale harmonizations, for

example, all 'x' voicings represent a D minor chord type (diatonically parallel to C major) or D, Bb, Db or B major chord types (chromatically parallel to C major).

The voicings in each scale harmonization should be analyzed in terms of interval structure, chord members and voice leading. The identity of each 'x' voicing should be determined, and its relationship to adjacent 'o' voicings should be noted.

When the voicings and their harmonic relationships are clearly understood each scale harmonization should be played in all keys so that this information is put to practical use at the keyboard and may later be incorporated in creative musical situations. When this work has been completed, the study of melody harmonization will be of considerable practical use.

Ex. 10: TWO-HAND EMBELLISHING CHORDS

MAJDR

MAJDR

MINDR 11

MINOR

DOMINANT

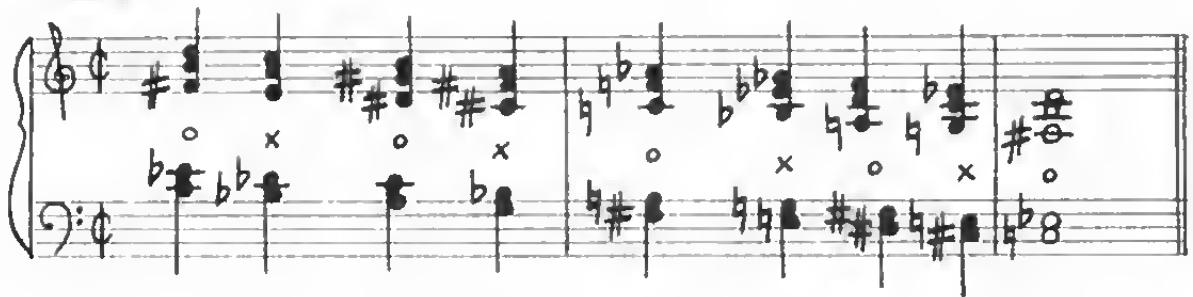
Handwritten musical score for a string quartet in 6/4 time. The score consists of two staves. The top staff is for the Violin 1 and Violin 2 parts, and the bottom staff is for the Cello and Double Bass parts. The score includes various note heads with 'o', 'x', and '(x)' markings, and a dynamic instruction 'cuff' with a 'g' in parentheses.

DOMINANT

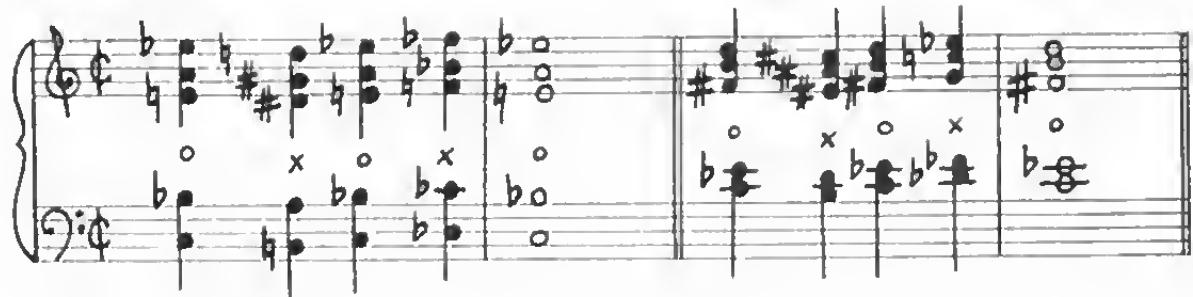
HALF-DIMINISHED

DIMINISHED

DIMINISHED



DOMINANT



DIMINISHED



CHAPTER IV

TECHNICS FOR MELODY HARMONIZATION

The study of melody harmonization is an essential skill to the contemporary jazz pianist. In playing any tunes with a slow to medium-fast tempo the melody, or fragments of it, may be fully harmonized to create a dynamic 'orchestral' sound. There are four basic technics which, together, will facilitate the harmonization of any melody suitable for a full two-handed pianistic approach.

The first basic technic involves the use of a series of different voicings (often inversions) of the same chord. This technic is used most effectively in a melodic fragment which outlines its accompanying chord. Example II, below, illustrates the use of this technic. Each melody note is harmonized with a voicing of the basic chord (C⁶ or Cmi9).

Ex. 11: HARMONIZATION USING INVERSIONS

The second basic technic, illustrated in Example 12, below, is called diatonic parallelism. This technic operates in exactly the same manner as the use of diatonic embellishing chords. It may be used most effectively with melodic fragments which outline an area of a scale. In the example below,

each melodic fragment begins and ends with a voicing of the fundamental chord (CMaj7 or Cmi7). The melody notes in between, however, alternate Dmi7 (diatonically parallel to C) with the fundamental chord.

Ex. 12: DIATONIC PARALLELISM

The third basic technic, illustrated in Example 13, below, is called chromatic parallelism. This technic operates exactly like the use of chromatic embellishing chords. It is used most effectively in harmonizing scale fragments which contain half-

steps. In the phrases shown in Example 13, a voicing chromatically parallel to that of the fundamental chord is used at each point where a half-step occurs in the melodic line (CMaj9 - DbMaj9, B⁶ - C⁶, etc.).

Ex. 13: CHROMATIC PARALLELISM

The final and most complex technic involves the construction of a chord progression which departs from and returns to the fundamental chord. Usually such a progression is based on root movement down in fifths or half-steps. In phrase 'A' of Exemple 14, below, the second melody note is harmonized with D_b9 which returns to C on the third melody note (root movement down a half-step). The last three melody notes are harmonized with the progression $D13 - G+9 - C_9^6$, root movement down in fifths returning to C .

Phrase 'B' illustrates the combination of two technics: the construction of a chord progression and chromatic parallelism. Since the melody notes between each beat are fundamental chord tones of $Cm7$ ($G - E_b - C - G$) the voicings with which they are harmonized constitute the basic progression: $Cm7 - E_b13 - A_b13 - D_b7 - Cm9$. The melody notes on beats one, two and three ($F^{\#} - D - B$) are a half-step below the fundamental chord tones ($G - E_b - C$). Chromatic parallelism provides a logical method for completing the harmonization: $Bm7 - Cm7 - D13 - E_b13 - G13 - A_b13 - D_b7 - Cm9$.

Ex. 14: CONSTRUCTING A PROGRESSION IN HARMONIZATION

The voicings in these examples should be analyzed in terms of interval structures and chord members. The study of examples in later chapters will also be suitable for this type of analysis. The student should now attempt to harmonize melodies from standards or jazz tunes using the techniques outlined in this chapter. It must be clearly understood that these techniques are used collectively. One technique alone will probably be effective for no more than small fragments of an entire melody or phrase. Each melodic line must be analyzed for arpeggios (chord outlines), scale fragments, neighbor tones, passing tones, half-step movement and appoggiaturas in order to determine which specific technique is best suited to each group of notes in the melody. In constructing a harmonic progression within what is normally a one-chord area of a tune the same considerations used in chord substitution are applicable. The

progression should not make the melody sound awkward or contrived. The chords in the newly constructed progression must not be harmonically incompatible with their respective melody notes.

In conclusion, the art of melody harmonization is a valuable tool for the improvising pianist. It may be used simply to vary the texture at high points in a melodic line or to 'orchestrate' an entire melody. The techniques presented in this chapter will also be useful in the study of arranging for small combos or larger ensembles. With the basic principles of harmony, melody and chord-scale relationships well in hand, a study of the important forms and styles of contemporary jazz piano will complete the background necessary for the exploration of creative improvisation on a more advanced and personal level.

CHAPTER V

BLUES IN MAJOR KEYS

The most important musical form which is completely indigenous to jazz is the 12-bar blues. Although the blues has been incorporated into a wide variety of contemporary musical styles from concert music to 'pop' and country-western, its earliest origins clearly connect it with the evolution of jazz in America. In fact, it was the combination of ragtime and the blues which gave birth to the earliest jazz styles of New Orleans around 1900.

The most important early recordings of compositions utilizing the 12-bar blues form featured the bands of Jelly Roll Morton, King Oliver and Louis Armstrong. Through every period in the evolution of jazz the blues form was a favorite

vehicle for the improvised statements of all the great jazz soloists, regardless of their particular instrument or musical style. In fact, with the widely different musical approaches to blues playing by literally thousands of inventive soloists, the blues form has remained basically unchanged since the early 1900's.

The relationship between the blues progressions used by modern pianists from Bud Powell to Chick Corea and the progressions found in the earliest jazz recordings before 1920 may be simply and clearly illustrated. One of the earliest and most basic blues progressions is given below, in the key of C major:

There are four basic harmonic characteristics which are common to most 12-bar blues progressions from all historic periods of jazz:

1. The first four-bar phrase begins on the tonic chord (I).
2. The second four-bar phrase begins with a movement to the sub-dominant chord (IV), returning to the tonic chord before the end of the phrase (usually in the seventh bar).
3. The third four-bar phrase begins with a movement to the dominant chord (V), returning to the tonic chord through the progression V - IV - I or II - V - I (the II chord being preparatory to V). The return to the tonic chord usually occurs in the eleventh bar.
4. The final two bars (the end of the third phrase) contain a brief movement to V which returns to I at the beginning of the next 12-bar chorus. This is sometimes extended into a more elaborate turnback (III - VI - II - V, for example).

In examining the various blues progressions given in this chapter, as well as those presented in Volume I, it should be noted that they nearly always contain the basic harmonic arrival points outlined above. There may be many additional chords used, and common diatonic and chromatic substitutions may be used (III for I or bII for V, for example), but the basic harmonic scheme of the simple blues form shown earlier in this chapter will always be detectable and audible. It will even be evident, after a considerable amount of practical and record listening, that 12-bar tunes which exclude these basic harmonic arrival points bear little resemblance to real blues tunes. It is certain that this systematic exposition of the tonic, sub-dominant and dominant chords as pivotal positions in the four-bar phrases has now become standard procedure in the 12-bar blues form.

Apart from harmonic considerations, the 'riff' is another major characteristic of blues tunes, especially in earlier periods of jazz. A riff is a simple melodic phrase, usually two or four bars in length, which is often derived from a form of the blues scale.



Tunes whose melodies consist solely of a repeated riff are often referred to as 'riff tunes'. Riff tunes are often invented spontaneously in informal jam sessions or other casual performance situations. Even contemporary blues tunes, such as Joa Farrell's '13 Avenue B' and Wayne Shorter's 'Footprints' bear some resemblance to early riff tunes.

Example 15 is a 12-bar blues tune in F major. The first 8 bars consist of two statements of a 4-bar melodic riff. The musical style of the tune is characteristic of 'hard bop', a term associated with jazz from the mid-1950's thru the early 1960's. Important pianists who contributed to the development of this style include Horace Silver, Bobby Timmons, Red Garland and Wynton Kelly.

Ex. 15: HARMONIZED BLUES TUNE

The voicings in Example 15 should be analyzed in terms of interval structures, chord members and voice leading. They are generally characteristic of pianists with some roots in the hard bop style. The use of harmonization technics discussed in Chapter IV should also be noted. It should be clearly understood that the chord symbols given in the examples from this point on indicate only the general chord quality (major, minor, etc.). This is common practice as regards lead sheets, fake books and even keyboard parts in small combo and big band arrangements. It is assumed that extensions and/or chromatic alterations can be added freely but tastefully, always considering their relationship to the melodic line. When Example 15 has been analyzed and understood, the study of improvising on the blues form should begin.

The blues form is an excellent vehicle for illustrating the important melodic approaches to improvisation based on predetermined harmonic progressions. The most basic approach is that of using the blues scale as the exclusive source from which to discover melodic ideas. Example 16 il-

illustrates this approach. The example consists of a one-chorus blues solo in F major in which the entire melodic line is derived from the F blues scale. There are many practical advantages in beginning with a one-scale approach:

1. The improviser is able to concentrate exclusively on melodic shape and rhythmic ideas since the available notes have already been pre-determined.
2. One or more areas of the blues scale will be consonant with any chord in the harmonic progression, no matter how chromatic it may be.
3. The blues scale conveys an emotional quality which is essential to jazz styles of all types, and which sounds appropriate in almost any kind of tune.
4. The development of a sensitive feeling for good melodies and interesting development of ideas will be extremely useful at more advanced levels of playing, where more attention must be directed to a more precise outline of each chord in the progression.

Ex. 16: USE OF THE BLUES SCALE IN A SOLO CHORUS

(d=92)

Handwritten musical score for a solo instrument and piano. The score consists of four staves of music with various dynamics, articulations, and performance instructions. The top staff is for the solo instrument, and the bottom staff is for the piano. The piano part includes harmonic changes and dynamic markings like F7, Bb7, and Gm7.

An analysis of the solo in Example 16 reveals the following developmental relationships:

1. Modified sequence and rhythmic repetition in bars 1 and 2.
2. Modified sequence in bars 4 thru 8.
3. Sequence in bars 10 and 11.
4. Rhythmic repetition in bars 10 thru 12.
5. Recapitulation in bars 10 and 11 of the opening melodic idea used in the first two bars.

The relationships outlined above were not pre-meditated, but the fact that they appeared intuitively helps to give this short and simple solo a strong sense of direction. It tells a story, in that it has a clear beginning, middle (development) and ending (strong final melodic cadence). It is important to understand that such a dramatic progression of musical material plays a central role in the process of communication between the improvising artist and his audience. A solo that is either too repetitive and banal or too rambling and vague will not communicate as strongly as one which develops a limited number of clear ideas in a compelling and logical manner.

Before discussing the more advanced approaches to linear improvisation it will be useful to illustrate a series of effective and practical exercises. These exercises should be used to learn the harmonic progression of a tune, and the melodic possibilities implied by that progression. The diligent use of these exercises on a dozen or more tunes will build a melodic-harmonic vocabulary applicable to almost any tune in any style. The first group of exercises is presented in Example 17.

Example 17 begins with the first five bars of a common blues progression in F major. The harmonic rhythm moves at the rate of one chord per bar.

Line 'A' is a 'common tone' exercise. The object of the exercise is to discover which notes are common to a group of several chords in the harmonic progression. In line 'A' the common tone 'E^b' is consonant with all the chords up to the B^{b7} in the fifth bar, where it resolves, by step, to the third of that chord (d).

Line 'B' is a simple linear exercise. The object is to build a descending scale from adjacent chord tones in the harmonic progression. In this particular line the scale begins on the third of F⁷ (a) and descends, by half-steps, to the fifth of the B^{b7} chord (f).

Line 'C' illustrates the same principle in building an ascending scale from adjacent chord tones. The scale here begins on the seventh of F⁷ (e^b) and moves up in whole steps, ending with a half-step resolution to the root of the B^{b7} chord.

Lines 'D' and 'E' correspond to lines 'B' and 'C', respectively, except that two scale tones are used for each chord in the progression.

Line 'F' is an exercise in building a 'bass line' type of melody using a combination of scale fragments and chord outlines, exactly as a bass player would build a good walking line.

Line 'G' illustrates the ornamentation of the simple scale passage found in line 'B'. An arpeggiated chord outline has been constructed around each of the scale tones from line 'B'. The overall melodic movement of a - ab - g - f[#] - f[#] is outlined in a more intricate eighth-note line.

Line 'H' is a similar elaboration based on line 'E'. A two-beat rhythmic motive and a melodic pattern of ascending third intervals is built onto the simpler half-note scale found in line 'E'.

Line 'I' corresponds to line 'C', except that the ascending scale emphasizes more harmonic extensions of the chords in the progression (9, 13, etc.). Scales of this sort could also be constructed using more chromatic alterations (#9, #11, etc.).

The purpose of this first group of exercises, then, is to enable the student to become aurally and technically familiar with the movements from one chord to the next in any given progression. They emphasize the melodic connecting tones between the chords just as the voice leading examples in Chapter II emphasize the harmonic connecting tones. They also develop a solid understanding of the many different series of connecting tones around which extremely elaborate melodies may be woven.

Ex. 17: EXERCISES FOR IMPROVISATION (GROUP I)

F7 **D^b7** **C^{mi}7** **B7** **B^b7**

A

B

C

D

E

F

G

H

I

Ex. 18: EXERCISES FOR IMPROVISATION (GROUP II)

F⁷ D^{b7} C^{mi7} B⁷

A B C D E F G H I

The second group of exercises is presented in Example 18. These exercises emphasize a thorough familiarity with each chord in any given progression, and with the various scales implied by each chord.

Exemple 18 begins with the first four bars of the same blues progression used in Exemple 17. The harmonic rhythm, again, moves at the rate of one chord per bar.

Line 'A' is an exercise in appoggios beginning on the root of each chord. Each chord is outlined in ascending thirds (1-3-5-7-5-3-1).

The exercise shown in line 'A' should be repeated beginning on all other chord tones in succession. Line 'B', for example, outlines each chord in thirds beginning on the fifth (5-7-9-11 or #11-9-7-5).

Line 'C' is a further extension of this exercise. Instead of beginning each chord outline on the same relative chord tone (root, third, etc.), each successive chord outline begins on the nearest lower adjacent note. The F7 chord outline begins on 'c' (the fifth). The D_b7 chord outline begins on 'cb' (the seventh), which is the nearest lower adjacent tone. Since the rest of the chords descend by half-step (D_b7 - C_mi7 - B7 - B_b7), the rest of the chord outlines also begin on the 7th of each successive chord.

Line 'D' is similar to line 'C', except that each successive chord outline begins on the nearest higher adjacent tone. The F7 chord outline begins on 'g' (the ninth); the D_b7 chord outline begins on 'eb' (the fifth); the C_mi7 chord outline begins on 'bb' (the seventh); the B7 chord outline begins on 'b⁴' (the root). The underlying scale of connecting tones in line 'D', then, is g - eb - bb - b⁴.

The exercise illustrated in lines 'C' and 'D' should be expanded by beginning on a different note in the F7 chord each time, until it can be executed with ease from any chord tone (root, third, fifth, etc.). The extensive knowledge of chords to be derived from these exercises will allow for the greatest possible freedom in the melodic use of chord outlines in improvisation. Melodic lines which are based on chord outlines are called vertical melodies and improvisation based on this approach is called vertical improvisation.

Line 'E' in Exemple 18 corresponds to line 'A', except that scale fragments (rather than chord outlines) begin on the root of each successive chord in the progression. At first, the simplest diatonic scale corresponding to each chord should be used: Mixolydian or Lydian^b7 for dominant chords and Dorian for minor chords, in this exemple.

The exercise in line 'E' should be repeated on all other chord tones in succession. Line 'F', for example, consists of scale fragments beginning on the fifth of each successive chord.

Lines 'G' and 'H' correspond to lines 'C' and 'D', respectively, except that scale fragments are used rather than chord outlines. They should be expanded in the same manner as lines 'C' and 'D',

until the exercises can be executed with ease beginning on any note in the F7 chord. Patterns from lines 'E' thru 'H' should then be further expanded by using other diatonic scales and pentatonic scales which correspond to each particular chord. Finally, both groups of exercises should be practiced in all keys. This sounds like an endless task, but the student will find that it can be completed in a surprisingly short period of time if approached systematically. The first group of exercises can be completed in one key in about twenty minutes. This is even assuming that the exercises will be applied to an entire twelve-bar blues progression. Spending only twenty minutes a day, the first group could be learned in all keys within two weeks. The second group of exercises should be divided into three smaller groups: lines A thru D, lines E thru H, and line I which incorporates the use of many different scales. Each of these smaller groups can be practiced in all keys within two weeks at the rate of no more than half an hour a day.

When these exercises have been used with several different harmonic progressions or tunes they will no longer be needed except when a new scale or unusual harmonic progression is encountered. But, having mastered the technics utilized in these exercises, the student will have an extraordinary command of chords and scales to apply in musically creative directions. Indeed, anyone who masters these exercises will be amazed at the sheer volume of tunes from all periods of jazz which will be playable with only minimal preparation.

Before continuing, a small theoretical point should be clarified. In Example 18 the augmented eleventh is always used in dominant and major chord outlines. This procedure is common practice, since the diatonic eleventh is never used in voicings of major or dominant chords (only dominant suspension chords). In relation to scales, however, either the augmented or diatonic fourth (eleventh) may be used unless, of course, the augmented eleventh is specified in the accompanying chord or chord symbol. Having clarified this point, it is now appropriate to begin the study of the more advanced approaches to linear improvisation.

Exemple 19 is a blues solo chorus based on a vertical melodic approach. The analysis indicates chord members (by number) and non-harmonic tones. The names of the non-harmonic tones are abbreviated as follows: ap. - appoggiatura; e.t. - escape tone; n.t. - neighbor tone; c.t. - changing tone figure (embellishment around a fundamental chord tone); f.t. - free tone (dissonance approached and resolved by movement in the same direction). The analysis of this solo may be used as reference in analyzing vertical aspects of solos presented in later chapters. The following formal relationships in Example 19 should be noted:

1. Rhythmic repetition and melodic sequence in bars 2 thru 4.
2. Modified melodic sequence in bars 11 and 12.

Ex. 19: VERTICAL BLUES CHORUS

(d=92)

3 p.c.

#9 3 5 1 9 7 5 3 7 9 9 7 3 3 7 9

F7 D^b7 C_{mi}7

9 7 5 3 7 9 9 8 7 8 5 3 5 7 1 3 5

B7 B^b7 B^o7

5 3 1 1 3 5 b9 7 5 3 5 7 b9 5 3 3 5 7 9 8

A_{mi}7 A_{mi}7 D7(b9) G_{mi}7

#5 3 b9 7 13 7 3 9 8 5 3 3 5 7 b9 5 3 1 7 3 5 7 b9

C7+(b9) F7 D7(b9) G_{mi}7 C7(b9)

5 1

F7

Example 20 is a blues solo chorus based on a horizontal melodic approach. The analysis indicates each specific scale used as well as non-harmonic tones. The analysis of this example may be used as reference in the analysis of horizontal aspects of solos presented in later chapters. Horizontal melo-

dies are melodies based on scales or scale fragments. Apart from the various scales used, the following formal relationships should be noted:

1. Rhythmic repetition and melodic sequence in bars 5 thru 8.
2. Melodic sequence on D^{7b9} and Gmi^7 in bars 11 and 12.

Ex. 20: HORIZONTAL BLUES CHORUS

($d=92$)

p.t. p.t.

F Myxolydian D^b Myxolydian G Dorian

F^7 D^b7 Gmi^7

F inv. dim. B^b Myx. B^b Dor. (E^b Myx.)

F^7 B^b7 B^bmi^7 E^b7

A Dor. (D Myx.) A^b Dor. (D b Myx.) G Dor.

A^bmi^7 D^b7 Gmi^7

C inv. dim. F Ionian D Myx. G Dor. C Myx.

Gmi^7 $C7(49)$ A^bmi^7 $D7(b9)$ Gmi^7 $C7$

(F Ionian)

F^7

Example 21 combines all three approaches: blues scale melodies, horizontal melodies and vertical melodies. The analysis indicates chord members by number, specific scales and non-harmonic tones. This analysis may be used as reference in analyzing solos in later chapters. Apart from the analysis, the following formal relationships in the solo should be noted:

1. Rhythmic repetition and melodic sequence in bars 3 and 4.
2. A 5/4 cross-rhythm from the end of bar 6 thru bar 9.

Although certain contemporary pianists develop one linear approach more extensively than the others, the most interesting players seem to develop an approach which incorporates all types of linear development. The distinguishing aspects which are unique to certain pianists are primarily reflected in their specific choice of notes, voicings, touch, phrasing and rhythmic feel. The general linear approaches discussed above are common to all improvising musicians.

Ex. 21: COMBINATION BLUES CHORUS (VERT., HORIZ., BLUES SCALE)

Ex. 21: COMBINATION BLUES CHORUS (VERT., HORIZ., BLUES SCALE)

(d=92) (p.t.)

3 5 7 9 8 8 7 5 (A Alt. Phryg. g.) 3 9 8 7 3 1 3 7 3 5 7 9

F⁷ F_{mi}⁷ A^{7(b9)} D_{mi}⁷ C[#]_{mi}⁷

3 9 5 7 9 11 B Lyd. 7 B^b Myx. (E^b Lyd. 7)

C_{mi}⁷ B⁷ B^b_{mi}⁷ E^b⁷

9 11 3 (7) A Dor. (3) G Dor. C Alt.

A_{mi}⁷ D⁷ A^b_{mi}⁷ D^b⁷ G_{mi}⁷

C Altered F Blues

C^{7(#9)} F⁷ D⁷⁽⁹⁾ G_{mi}⁷ C^{7(#9)}

Ex. 22 is a blues chorus based entirely on pentatonic scales. This approach is a relatively recent one, developed first by jazz composers such as George Russell during the mid-1950's and, later, by pianists such as McCoy Tyner and Chick Corea during the 1960's. It is curious that in jazz, as in classical music, it is often the composer who is the first to explore new musical relationships, performers following soon after with their personal applications of the new ideas. It is even more curious that the most revolutionary ideas often have their roots in the distant past. The pentatonic scale, for example, is the oldest known scale still in current use, having been explored thousands of years ago by the Chinese and West Africans.

The analysis of Example 22 gives the root of each pentatonic scale used in the melodic line, so that the relationship of specific scales to their corresponding chords may be clearly observed and understood. This analysis may be used as reference in analyzing pentatonic relationships in solos presented in later chapters. The following formal relationships in the solo should be noted:

1. Rhythmic repetition in bars 2 and 3.
2. Inversion of the melodic shape in bars 2 and 3.
3. Melodic repetition in bars 5 and 6.
4. Modified melodic sequence in bars 6 thru 8.

Ex. 22: PENTATONIC BLUES CHORUS

($\text{J}=104$)

Staff 1:

- Measure 1: A^b pent. over F7
- Measure 2: A pent. over F#7
- Measure 3: B^b pent. over F7

Staff 2:

- Measure 1: B pent. over B7
- Measure 2: A^b pent. over B^b7(sus.)
- Measure 3: (B^b7sus.) over E7

Staff 3:

- Measure 1: G pent. over Ami7
- Measure 2: G^b pent. over E^b7
- Measure 3: D^b pent. over A^b7

Staff 4:

- Measure 1: G^b pent. over D7
- Measure 2: F pent. over F7
- Measure 3: E pent. over E7

The extent to which pentatonic scales are currently used varies widely from one pianist to another. McCoy Tyner and Chick Corea use pentatonic scales and quartal voicings almost to the exclusion of more traditional elements. Other pianists such as Herbie Hancock and Keith Jarrett use pentatonics more sparingly, including them within an extensive and

varied musical vocabulary. Pentatonic scales, then, can provide interesting material from which to develop melodic and harmonic ideas. Like diatonic scales, however, they are not an end in themselves. A more thorough study of the systematic use of pentatonic scales in linear improvisation will be included in Chapter VIII.

Ex. 23: BLUES TUNE IN 3/4

(d. = 72)

Chords indicated below the staff:

- 1st measure: G7
- 2nd measure: A♭7(♯II)
- 3rd measure: G7
- 4th measure: (G7)
- 5th measure: D♭7(♯II)
- 6th measure: C7
- 7th measure: Gm7
- 8th measure: C7
- 9th measure: G7
- 10th measure: E7(♯9)
- 11th measure: A7(or E♭7)
- 12th measure: D7♯9
- 13th measure: (A♭7♯II)
- 14th measure: G7
- 15th measure: A♭7(♯II)
- 16th measure: G7
- 17th measure: A♭7(♯II)
- 18th measure: A♭7(♯II)

Examples 16 thru 22 should be played at the indicated tempi. The left hand accompaniments should be derived from the chord symbols given in each example. The examples may be transposed to other keys for maximum benefit in terms of practical use. When these examples have been learned at the keyboard original blues choruses should be composed, using the various linear approaches illustrated in this chapter. Finally, the chord progressions from the examples should be used for improvisation. The student should practice each linear approach separately until they can be convincingly used in melodic improvising. The various approaches may then be combined and contrasted as dictated by the ear and the overall musical context. Practice with a rhythm section will be of indispensable value in establishing a steady sense of time and in learning to interact with other musicians.

Example 23 is a 12-bar blues tune in 3/4 time. In 3/4 time the blues form is usually extended to 24 bars, two bars of the form in 3/4 corresponding to one bar in 4/4. The basic harmonic arrival points discussed earlier are still found in their corresponding places: the arrival on the IV chord is in the ninth bar (corresponding to the fifth bar in 4/4), etc. The following formal relationships in the melodic line of example 23 should be noted:

1. Rhythmic repetition in bars 1 thru 10.
2. Rhythmic repetition in bars 11 and 12, 19 and 20.
3. Return to quarter-note rhythmic movement in bar 16 followed by a return of the opening rhythm and melodic shape (from bars 1 thru 3) in bars 17 and 18.

Example 24 is a blues chorus in 3/4 based on the chord progression from example 23. The analysis shows all related scales, chord members and non-harmonic tones. The following formal relationships should be noted:

1. The use of rhythms in bars 4, 11, 12 and 21 thru 24 which are similar or identical to rhythmic motives from the tune in example 23.
2. Melodic sequence in bars 5 thru 8.
3. Cross-rhythm of 2/4 from bars 17 thru 20.
4. Sequence of descending triads in bars 21 thru 24.

Examples 23 and 24 should be played at the indicated tempo. The left hand accompaniment should be derived from the given chord symbols. The examples may be transposed to other keys and original blues choruses in 3/4 should be composed. Finally, the chord progressions from these choruses should be used for improvisation.

In continuing the study of blues in major keys the student should become familiar with recordings of blues tunes by jazz pianists from the late 1940's to the present. The discography at the end of this volume should be of assistance in this project.

An indispensable aid to the study of all jazz styles and forms is the transcription of improvised solos from recordings. If the student has already transcribed a number of modal and blues tunes, as suggested in Volume I of this series, the transcription of simple but melodic solos should be manageable. The most interesting pianists with technically simple but lyrical styles include John Lewis, Horace Silver, Red Garland and Wynton Kelly.

By studying the improvised solos of a number of different pianists with some strong similarities in melodic approach, the elements which contribute to the formation of a personal style will be understood more clearly. The choice of notes, average phrase length, pianistic touch, phrasing, articulation and rhythmic feel will vary significantly even among pianists who play in a generally similar style. A player's individuality, then, comes more from the way in which he executes his ideas than from the ideas themselves.

Ex. 24: BLUES CHORUS IN 3/4

(d.=72)

G blues scale

G Myx. D Myx. C Lyd.

Gmi⁷ C⁷ G⁷

E⁷(#9) Eb⁷ D⁷#9

G⁷ Ab⁷(#11)

CHAPTER VI

BLUES IN MINOR KEYS

Historically, the minor blues form does not appear in jazz with any degree of frequency until the late 1950's. The jazz combos which used this form the most were those associated with the 'hard bop' style, particularly those led by pianist Horace Silver and drummer Art Blakay.

It is interesting that minor tonality seemed to offer the great Baroque and Classical composers creative possibilities of a distinctly different nature from those inherent in major tonality. In many ways the most interesting works of Bach and Mozart, for example, are those written in minor keys. It

is not surprising, then, that the more melodically imaginative improvisers of the 1950's began to explore the minor blues form with increasing frequency and with musically rewarding results.

The distinct harmonic and melodic flavor of minor tonality is largely due to fundamental characteristics of the harmonic minor scale, from which the basic II - V - I and IV - V - I progressions are derived. This scale contains an augmented second interval from the lowered sixth scale degree to the raised seventh (leading tone). Because this interval is implied in the most basic harmonic progressions minor tunes often reflect an exotic Eastern mood.



As a result of the construction of this basic scale, the qualities of the diatonic seventh chords in minor keys are almost totally different from those in major keys. The I and IV chords are minor, III and VI are major, II is half-diminished and VII is diminished. The V chord is the only chord whose quality remains the same in both major and minor tonality. These differences in chord quality generate harmonic relationships and intervallic combinations

which are unique to minor tonality. It is, therefore, imperative that the aspiring jazz pianist learn to effectively utilize these possibilities in improvisation.

The standard minor blues form contains the principal harmonic arrival points discussed earlier in relation to the major blues form. One of the most common 12-bar minor blues progressions is presented below, in D minor.

Example 25 is a 12-bar minor blues tune. The first 8 bars of the melody consist of two statements of a 4-bar riff. The last 4 bars are a modified statement of the same riff. The voicings in the example should

be analyzed in terms of interval structures, chord members and voice leading, as well as use of the various techniques for melody harmonization discussed in Chapter IV.

Ex. 25: 12-BAR MINOR BLUES TUNE

($\text{d} = 80$)

Example 26 is a 12-bar minor blues chorus based on the harmonic progression from example 25. However, some of the chords found in the tune in example 25 have been changed in this solo chorus. In bar 2 Emi⁷b⁵ has been substituted for the original Bb⁷ (tritone substitution); in bar 4 the II - V type progression Ami⁷b⁵ - D⁹ has replaced the original Ab⁷#11 in moving to Gmi⁷ (tritone substitute preceded by its corresponding II chord). These slight alterations are not only common practice, but

constitute a major aspect of the improviser's art: the challenge of discovering new possibilities in each performance of the same tune or harmonic progression. Pianists such as Bill Evans, for example, rarely play even the first chorus of a tune (which states the melody) twice in exactly the same way.

The analysis of example 26 indicates all specific scales used, chord members and non-harmonic tones. An altered Phrygian scale is used in bar 6. This scale may also be understood as the D harmonic minor scale, beginning on the fifth scale degree.



Ex. 26: MINOR BLUES SOLO CHORUS

(d: 80)

p.t. p.t. c.t.

A Phrygien D Dorien

Dmi⁷ Emi^{7b5} A⁷⁽⁺⁾ Dmi⁷

A Loc. #2 D Phryg. G Dor. 1 3 5 A elt. Phrygian

Ami^{7b5} D^{7(#9)} Gmi⁷ Bb⁷ A^{7(b9)}

c.t.

D melodic minor 3 1 4 1 13 3 9 8 5 3

Dmi⁶ (G⁷) Cmi⁷ → F⁷ Bb⁷

c.t.

3 5 7 3 5 9 3 9 8 5 7 5

D blues scale

Emi^{7b5} A^{7(b9)} Dmi^{7b5} F⁷ Bb⁷ A⁷⁽⁺⁾ (Dmi⁷)

The solo in example 26 illustrates the possibility of achieving a sense of direction through a chorus without the use of obvious schematic devices (repetition, sequence, etc.). The solo's success hinges on the melodic and rhythmic interest in the individual phrases as well as the smooth and convincing melodic connections from one chord to the next. This type of improvising, which might be called tonal stream of consciousness (as opposed to 'free'

or atonal stream of consciousness) is typical of the bebop period beginning in the early 1940's. It can be used effectively by players who have an inventive sense of rhythmic flow and a sensitive ear for melodic-harmonic relationships. These talents are of crucial importance, since the security of obvious formal relationships has been abandoned in favor of the feeling of soaring melodic freedom which is often reflected by this approach.

Ex. 27: PENTATONIC MINOR BLUES CHORUS

($\text{d}=80$)

F pent.

$\text{D mi } 7$

$\text{B } \flat \text{ pent.}$

$\text{D } 7 \# 9$ $\text{G mi } 7$

F pent. C pent. G pent. F pent. C pent.

$\text{B } \flat \text{ Maj7 } (\# 11)$

loco

$\text{A } \flat \text{ pent.}$

$\text{G } \flat \text{ Maj7 } (\# 11)$ $\text{E } \flat \text{ Maj7 } (\# 11)$ $\text{D } \flat \text{ Maj7 } (\# 11)$

$\text{E } \flat \text{ pent.}$

$\text{D mi } 7$

Exemple 27 is a minor blues chorus based entirely on pentatonic scales. The altered harmonic progression is typical of Chick Corea's work in the late 1960's. The progression in bars 9 thru 12 is based on a pattern of intervallic diminution in relation to the root movements: major third (Bb - Gb), minor third (Gb - Eb), major second (Eb - Db), minor second (Db - D \sharp).

The analysis of exemple 27 indicates the specific pentatonic scales used in the solo. The relationship between each scale and the chord symbol below it should be noted. The following formal relationships in the solo will be of interest:

1. Sequential relationship between bars 3 and 5.
2. Rhythmic repetition in bars 9 thru 11.

Examples 25 thru 27 should be played at the indicated tempi. The left hand accompaniment should be derived from the given chord symbols. The examples may be transposed to other keys for maximum assimilation.

Example 28 gives other common minor blues progressions (in D minor). Progression 'C' is not, technically, a blues progression except in the movement to the IV chord in bar 5. Original choruses should be composed based on the harmonic progressions from examples 25 thru 28. These progressions should then be used for improvisation.

Example 29 is a minor blues tune in 3/4 time. The form, like that of exemple 23 in Chapter V, is expanded to 24 bars. The melodic line is based primarily on chord outlines. The following formal relationships in the tune should be noted:

1. Rhythmic repetition and melodic sequence in bars 9 thru 12.
2. Recurrence of the rhythm from bar 5 in bar 13.
3. Recurrence of the rhythm from bars 9 - 10 and 11 - 12 in bars 17 - 18.

Exemple 30 is a solo chorus based on the harmonic progression from exemple 29. The melodic line is primarily pentatonic, the analysis indicating the specific scales used. The following formal relationship in the solo should be noted:

1. Similar phrase beginnings in bars 1 and 5.
2. Rhythmic repetition in bars 3 and 6.
3. Rhythmic repetition and melodic sequence in bars 7 and 8.
4. Sequential melodic relationship between bars 9 and 11.
5. Similar phrase endings in bars 10 and 15.
6. Rhythmic repetition in bars 21 thru 24.

Examples 29 and 30 should be played at the indicated tempo. They may be transposed to other keys for maximum assimilation of the material. Original choruses should be composed based on their harmonic progressions. The progressions should then be used in improvisation.

The continued study of minor blues forms should include extensive record listening, solo transcription and practice in improvising with a rhythm section. These additional steps will be of great value in building a fertile source of melodic and rhythmic ideas to be later developed in a more personal direction.

Ex. 28: MINOR BLUES PROGRESSIONS

A

D_{mi}⁷ B_b⁷ A⁷(+) D_{mi}⁷ A_{mi}⁷_{b5} D⁷_{b9}

G_{mi}⁷ E_b⁷ D⁷(+) G_{mi}⁷

B_b_{mi}⁷ E_b⁷ E_{mi}⁷_{b5} A⁷_{b9} D_{mi}⁷ (E_{mi}⁷_{b5} A⁷_{b9})

B

D_{mi}⁷ E_{mi}⁷_{b5} A⁷_{b9} D_{mi}⁷ A_{mi}⁷_{b5} D⁷_{b9}

G_{mi}⁷ A_{mi}⁷ B_b_{mi}⁷ E_b⁷ D_{mi}⁷

F_{mi}⁷ B_b⁷ E_{mi}⁷_{b5} A⁷_{b9} D_{mi}⁷ E_{mi}⁷_{b5} A⁷_{b9}

C

D_{mi}⁷ A_{mi}⁷_{b5} D⁷_{b9} G_{Maj}⁷

G_{mi}⁷ C⁷ F_{Maj}⁷ F_{mi}⁷ B_b⁷ E_b_{Maj}⁷ E_{mi}⁷_{b5} A⁷_{b9}

D

D_{mi}⁷ G_{mi}⁷

D_{mi}⁷ B_b_{Maj}⁷_{#11} G_b_{Maj}⁷_{#11} E_b_{Maj}⁷_{#11} D_b_{Maj}⁷_{#11}

Ex. 29: 3/4 MINOR BLUES TUNE

(d. = 72)

3/4: E_{mi}⁷ F_{#mi}⁷/B E_{mi}⁷ F_{#mi}⁷/B E_{mi}⁷

3/4: F_{#mi}⁷/B E_{mi}⁷ B_{b7(#II)} A_{mi}⁷ B_{mi}⁷

C_{mi}⁷ F_{7(#II)} E_{mi}⁷ F_{#mi}⁷/B

E_{mi}⁷ F_{#mi}⁷ G_{mi}⁷ C⁷

F_{#mi}^{7b5} B_{7(#9)} E_{mi}⁷ F_{#mi}⁷/B E_{mi}⁷ F_{#mi}⁷/B

play 1st x only

Ex. 30: 3/4 MINOR BLUES CHORUS

(d. = 72)

A pent.

E_{mi}⁷ F[#]_{mi}⁷ B- E_{mi}⁷ F[#]_{mi}⁷ B- E_{mi}⁷

C pent. G pent.

F[#]_{mi}⁷ B- E_{mi}⁷ B_b⁷(#ⁱⁱ) A_{mi}⁷ B_{mi}⁷

B_b pent. F Lyd. A pent.

C_{mi}⁷ F⁷(#ⁱⁱ) E_{mi}⁷ F[#]_{mi}⁷ B-

E_{mi}⁷ F[#]_{mi}⁷ G_{mi}⁷ C⁷ F[#]_{mi}⁷ B⁵ 5 7 3 5 7 C Myx. G pent.

G pent. A pent.

B⁷(#ⁱⁱ) E_{mi}⁷ F[#]_{mi}⁷ B- E_{mi}⁷ F[#]_{mi}⁷ B-

CHAPTER VII

RHYTHM CHANGES

'Rhythm changes' is a common musicians' term which refers to the harmonic progression of the popular Gershwin tune 'I Got Rhythm'. This progression has been the basis for literally thousands of jazz tunes from the 1930's to the present. It is the most common of all jazz forms, with the single exception of the blues, and pianists from Duke Ellington and Count Basie to McCoy Tyner and Herbie Hancock have used it as a vehicle for their personal musical ideas.

Example 31 illustrates the basic 'rhythm changes' progression in B^b major. The progression is also played frequently in C, F, E^b, A^b and D^b, the last two keys being particularly favored by saxophonists.

The repeated 8-bar 'A' section is nothing more than a series of 'turnbacks' in the tonic key. The main harmonic arrival point is the cadence on the IV chord (E^b in this example) in bar 6. The 8-bar 'B' section, or bridge, consists of a series of dominant seventh chords, beginning on III (D⁷ in this example) and moving down in fifths at the rate of one chord every two bars. The final 8-bar 'A' phrase is identical to the first 8-bar phrase.

The student should begin improvising on 'rhythm changes' by using the one-chord approach discussed in Chapter V. The tonic blues scale (B^b blues scale for example 31) is consonant with all the chords in the 'A' sections of the form. By using only the blues

Ex. 31: 'RHYTHM CHANGES' IN B^b

Handwritten musical score for 'Rhythm Changes' in B^b major. The score consists of eight staves of music with various chords and markings. The chords are labeled above the staves: B^bMaj⁷(or 7), G⁷b9, C^{mi}7, F⁷(b9), F^{mi}7, B^b7(+), E^bMaj⁷(or 7), E^o7(or A^b7), B^bMaj⁷(or 7), G⁷b9, C^{mi}7, F⁷(b9), B^bMaj⁷(or 7), D7, G⁷(or D^b7), C7, F⁷(or B7), B^bMaj⁷(or 7), G⁷b9, C^{mi}7, F⁷(b9), F^{mi}7, B^b7(+), E^bMaj⁷(or 7), E^o7(or A^b7), B^bMaj⁷(or 7), G⁷b9, C^{mi}7, F⁷(b9). The score includes markings for '2' and '1' above certain staves, and a '2.' below the first staff.

scale in these phrases of the progression the student will be able to concentrate his attention on melodic and rhythmic ideas and their development. When this approach has been mastered the more advanced methods of vertical, horizontal and pentatonic development illustrated in the remainder of this chapter should be studied and applied.

Example 32 is a 'rhythm changes' tune in A_b major. The voicings should be analyzed in terms of interval structures, chord members and voice leading. The sequential melodic relationship between the first and last 4-bar phrases of the bridge is common in tunes based on this form.

Ex. 32: 'RHYTHM CHANGES' TUNE

(d=80)

Chords labeled in the score:

- 1. A_b⁹
- 1. F⁹
- 1. B_b⁹
- 1. E_b⁹
- 1. A_b⁹
- 1. F⁹
- 1. B_b⁹
- 1. E_b⁹
- 1. B_b⁹
- 1. E_b⁹
- 1. A_b⁹
- 1. D_b⁹
- 1. D⁹
- 1. C⁹
- 1. F⁹
- 1. B_b⁹
- 1. E_b⁹
- 1. D_b⁹
- 1. D⁹
- 1. C⁹
- 2.1 C⁹
- 2.1 G⁹

Ex. 32, continued

$C^7(13)$ $F^7(9)$ (C^9+) $F^7(9)$
 $Bb^7(13) F_{mi}7$ $Bb^7(13)$
 $Bb_{mi}7 F^7(b9)$ $Bb_{mi}7(9)$ $E^b7(+\#9)$
d.c.
al coda

\oplus $D^b\text{G}$ D^b7 $C_{mi}7 F^7(+b9) Bb_{mi}7 E^b7(b9) E^b7(b9)$
 $(to solos)$

Ex. 33: 'RHYTHM CHANGES' SOLO CHORUS

($d = 80$)

①

①

⑨

⑯

Ex. 33, continued

Handwritten musical score for Ex. 33, continued, featuring five staves of music with bass and treble clefs, 3/4 time, and various key signatures (B-flat, C, F, E-flat, B-flat, A-flat, E-flat, B-flat major 7th, A-flat major 7th, D-flat major 7th, A-flat major 7th, E-flat major 7th, F, B-flat major 7th, E-flat major 7th, A-flat major 7th). The score includes harmonic analysis below the staff and a circled '25' above the 5th staff.

1. Treble clef, B-flat key signature, 3/4 time. Bass clef, C major. Chords: C7, F7.

2. Treble clef, B-flat key signature, 3/4 time. Bass clef, B-flat major. Chords: B-flat7, E-flat7.

3. Treble clef, B-flat key signature, 3/4 time. Bass clef, E-flat major. Chords: (E-flat7 #9), A-flat6, F7, B-flat major 7th, E-flat major 7th (4).

4. Treble clef, B-flat key signature, 3/4 time. Bass clef, A-flat major. Chords: A-flat6, F7b9, B-flat major 7th, E-flat7, E-flat major 7th, A-flat7.

5. Treble clef, B-flat key signature, 3/4 time. Bass clef, D-flat major. Chords: D-flat major 7th, A-flat major 7th, E-flat major 7th, F, B-flat major 7th, E-flat major 7th, A-flat major 7th.

Example 33 is a solo chorus based on the harmonic progression from example 32. This solo chorus illustrates a more advanced approach to improvising on this form. The chords in the first 16 bars and the last 8 bars, which change at the rapid rate of one chord every two beats, are all directly outlined or implied in the melodic line. The most important aspect of the solo, however, is the projection of lyrical melodies which sound natural and free rather than academic and contrived. The rapid harmonic rhythm of this form makes it one of the most difficult to master, in terms of maintaining a strong lyrical quality while outlining a rapid succession of changing chords. It is for this reason, perhaps, that 'rhythm changes' were often used at informal jam sessions to weed out the inexperienced players. A few choruses at a break-neck tempo soon had the novices to pack up their horns and return to the practice room.

The melodic line in example 33 is typical of contemporary pianists with roots in the bop and hard bop traditions such as Roland Hanna, Cedar Walton and Kenny Barron. These pianists tend to combine the use of such contemporary elements as the diminished scale, the use of cross-rhythms and even pentatonic ideas with an essentially bop-oriented vocabulary.

Example 33 should be analyzed as in previous solo choruses. The student should note all chord members, by number, in the vertical areas of the solo; all specific scales and scale fragments should be identified in the horizontal areas of the solo. In addition to this analysis the following formal relationships in the solo should be noted:

1. Rhythmic repetition and modified melodic sequence in bars 8 thru 10.
2. Melodic sequence in bars 17 and 18.
3. Rhythmic repetition and modified melodic sequence in bars 25 and 26.
4. Cross-rhythm of 3/4 and melodic sequence in bars 30 thru 32.
5. Melodic similarity between bars 25-26 and the opening 3 bars of the tune in example 32.

Examples 32 and 33 should be played at the indicated tempo. They may be transposed to other keys for maximum assimilation. Original choruses based on 'rhythm changes' should be composed and played at the keyboard. The student should then practice improvising on 'rhythm changes', the goal being to outline the chord progression while maintaining a direct and unfettered melodic approach. Extensive record listening and solo transcription will, again, be of great assistance in compiling an ever increasing vocabulary of ideas suitable for use in this form.

In addition to the strict 'rhythm changes' form, many jazz tunes have been written in a form which combines the 'A' phrases from 'rhythm changes' with an original 'B' phrase or bridge. Some of the more common substitute bridges are given in

example 34. The student should practice improvising on these progressions since he is likely to encounter them when building a repertoire of jazz tunes. The discography at the end of this volume lists several records which include tunes based on a modified 'rhythm changes' form.

Example 35 is a modified 'rhythm changes' tune which incorporates the use of pentatonic scales. This tune, in B major, should be analyzed in terms of chord members, scales and scale fragments, and specific pentatonic scales used in the melodic line. Non-harmonic tones should also be noted. The following formal relationships in the tune will be of interest:

1. Cross-rhythm of 5/4 in bars 1 thru 4.
2. Motivic augmentation, phrase lengths increasing from 1 to 6 eighth-notes in bars 9 thru 13.
3. Melodic sequence in bars 21 and 22.

Example 36 is a solo chorus based on the harmonic progression from example 35. This solo makes extensive use of pentatonic scales. It should be analyzed in terms of the specific pentatonic scales used, as well as non-harmonic tones. The relationship between each pentatonic scale and the chord symbol directly below it should be noted for practical use in improvisation and in composing original choruses. The following formal relationships in the solo will be of interest:

1. Melodic sequence in bars 7 and 8.
2. Rhythmic repetition and melodic sequence in bars 9 thru 11 (modified in bar 11).
3. Return to the rhythm from bars 9 thru 11 in bar 13.
4. Cross-rhythm of 6/4 in bars 15 thru 17.
5. Cross-rhythm of 3/4 in bars 25 thru 28.
6. Melodic similarity between bars 21 and 22 of the solo and bars 21 and 22 of the tune (ex. 35).
7. Derivation of the 2-note motive in bars 26 thru 28 of the solo from bar 9 of the tune (ex. 35).

Examples 35 and 36 should be played at the indicated tempo. They may be transposed to other keys. Original pentatonic choruses should be composed based on either strict or modified 'rhythm changes'. Finally, the use of pentatonic scales should be incorporated into improvisation on strict and modified 'rhythm changes'. The chord-scale relationships and smooth melodic connections in examples 35 and 36 may be used as models until the student begins to hear pentatonic melodies as clearly as he can hear more traditional diatonic melodies. There are few, if any, recorded examples of 'rhythm changes' using pentatonic scales, but the listings in the discography for McCoy Tyner and Chick Corea will be useful in indicating some strong melodic and rhythmic approaches to pentatonic playing, especially in relation to more traditional harmonic forms.

Ex. 34: ALTERNATE BRIDGES FOR MODIFIED 'RHYTHM CHANGES'

(in B♭)

A *A_{mi}7(b5)* *D7(b9)* *D_{mi}7(b5)* *G7(b9)*

G_{mi}7(b5) *C(b9)* *C_{mi}7(b5)* *F7(b9)*

B *A_{mi}7* *D7* *A♭_{mi}7* *D♭7*

G_{mi}7 *C7* *F♯_{mi}7* *B7*

C *E♭_{mi}7* *A♭7* *D_{mi}7* *G7*

C♯_{mi}7 *F♯7* *C_{mi}7* *F7*

D *E♭_{mi}7* *A♭7* *D♭_{Maj}7*

C♯_{mi}7 *F♯7* *B_{Maj}7* *(C_{mi}7 F7)
B7♯II)*

E *F_{mi}7* *B♭7* *E♭_{Maj}7*

A♭_{mi}7 *D♭7* *G♭_{Maj}7* *B7(♯II)*

Ex. 34, continued

F *A_{mi}7 D7 G_{Maj}7*

G *G_{mi}7 C7 F_{Maj}7 C_{mi}7 F7*

G *F_{mi}7 B_{b7} E_{bMaj}7*

H *F_{mi}7 B_{b7} E_{bMaj}7 A_{mi}7 D7(b9)*

I *G_{mi}7 C7 C_{mi}7 F7*

I *E_{mi}7b5 A7(+) D_{Maj}7(or D_{mi}7)*

I *D_{mi}7b5 G7(+) C_{mi}7(b5) F7(+)*

J *A_{mi}7 D7 G_{Maj}7*

J *C_{#mi}7b5 F_{#7}(+) B_{Maj}7 C_{mi}7 F7*

Ex. 35: TUNE BASED ON MODIFIED 'RHYTHM CHANGES'

(d = 104)

①

⑨

⑩

52

Ex. 35, continued

(17)

(25)

d.s. al coda

Ex. 36: PENTATONIC CHORUS ON MODIFIED 'RHYTHM CHANGES'

(d=104)

①

The score consists of five staves of handwritten musical notation for a single instrument, likely a guitar. The notation is in common time (indicated by a 'C') and uses a standard staff with a clef. The tempo is marked as d=104. The first staff begins with a measure of B7 followed by D7, G7, C7, B7, and D7. The second staff begins with C#m7 followed by C7, B7, F7, E Maj7, and F7. The third staff begins with B7 followed by D7, G7, C7, B7, and G#7 (b9). The fourth staff begins with C#m7 followed by F#7, B7, D7, G7, C7, and B7. The fifth staff begins with E7 followed by A7(#11), B7, and concludes with a final measure of B7.

Ex. 36, continued

Handwritten musical score for guitar, Ex. 36, continued. The score consists of five staves of music with various chords and measures numbered 17, 25, and 55.

Staff 1 (Measures 17-24):

- Measure 17: E^b7 , E^b7b9 , A^bMaj7
- Measure 25: (A^bMaj7) , $Dmi9b5$, $G7\#(9)$

Staff 2 (Measures 25-32):

- Measure 25: $C^{\#}Maj7$, $C^{\#}mi7$, $F^{\#}7\#(9)$, $B7$, $D7$
- Measure 32: $G7$, $C7$, $B7$, $G^{\#}7$, $C^{\#}mi7$, $C7\#(9)$, $B7$, $F7$

Staff 3 (Measures 55-62):

- Measure 55: E^b7 , $F7$, $B7$, $D7$, $G7$, $C7$, $B7$

CHAPTER VIII

POPULAR SONG FORMS

A popular song which continues to be performed with considerable frequency for more than a generation after its composition may be considered a 'standard tune'. Certain 'standards' such as 'Don't Blame Me', 'Take tha 'A' Train', 'Stella by Starlight' and others have become suitable vehicles for many of the great jazz soloists.

Although the harmonic progressions and forms of standard tunes are considerably more varied than those of the basic forms studied thus far, the overall harmonic vocabulary (voicings, common substi-

tutions, etc.), melodic content and rhythmic conception employed in jazz interpretations of these tunes stem from the traditional bebop approach. It should be noted, furthermore, that there is considerable duplication of harmonic material from one standard tune to another. In fact, a player who knows only a few standard tunes thoroughly has probably mastered enough harmonic and melodic material to play any standard tune comfortably and convincingly.

Ex. 37: ANALYSIS OF 'ON GREEN DOLPHIN ST.' PROGRESSION

CMaj⁷

Cmi⁷

change of mode

D⁷

D⁶⁷

CMaj⁷

A⁷

soquence

1. Dmi⁷ G⁷ CMaj⁷

Fmi⁷

B⁶⁷

sequence

1. EbMaj⁷ G⁷ 2. Dmi⁷ Bm^{7b5} E^{7b9} Ami⁷ F#⁷

CMaj⁷ A⁷ Dmi⁷ G⁷ Emi⁷ A⁷ D⁷ G⁷ 2.

sequence

In learning the harmonic progression of a standard tune it is useful to look for harmonic relationships within the progression which suggest specific types of melodic development. Example 37 is a corresponding type of analysis of the harmonic progression from the standard tune 'On Green Dolphin Street'. Bars 1 thru 4 seem suitable for 'change of mode' development: stating a 2-bar melodic idea in C major, then repeating the same idea in C minor (lowering the third and seventh scale tones one half-step). Bars 5 and 6 are naturally suited for melodic sequence: playing a 1-bar melodic idea on D7, then repeating the same idea a half-step lower (on D \flat 7). The first ending is a logical place for a longer sequential development: an entire 4-bar phrase built around II - V - I in C major (bars 9 thru 12) could be repeated a minor third higher around the II - V - I progression in Eb major (bars 13 thru 15). The sequence of II - V type progressions in the last 2 bars is another logical place for a short sequential phrase: a 1-bar melodic idea outlining Emi \flat 7 - A7 repeated a whole step lower on Dmi7 - G7

The analysis in example 37 is not meant to suggest that these technics must always be used in the indicated areas of the progression. A clear awareness of these relationships, however, will more likely result in improvisations which are musically related to the tune which is being played. If certain types of melodic development seem appropriate, of course, it will be helpful to know the areas in the progression where they can be most easily and naturally executed.

Example 38 is a bebop style tune based on the harmonic progression from example 37. Many jazz players since the early 1940's have written original tunes based on the harmonic progressions of standard tunes. Charlie Parkar's 'Ornithology' is based on 'How High the Moon'; Dizzy Gillespie's 'Groovin' High' is based on 'Whispering'; Clark Terry's 'Tete a Tete' is based on 'Honeysuckle Rosa'.

The form of the tune in example 38 is the same as the form of 'On Green Dolphin St.': four 8-bar phrases following the form of A - B - A - C. The tune should be analyzed in terms of chord members, scales or scale fragments and non-harmonic tones. The anticipations in the melodic line (anticipating the next chord) in bars 4, 8, 10, 12, 14 and 18 thru 20 are extremely typical of the bebop style. In fact, the name 'bebop' was probably derived from a syllabic vocalization of one of the most common rhythmic figures of the style:  or  Heard within the context of a tune or improvised solo, the figure sounds like 'be-bop'!

The following formal relationships in the tune in example 38 should be noted:

1. Sequential relationship between bars 9 thru 11 and bars 13 thru 15.
2. Modified melodic sequence in bars 18 thru 20.
3. Modified melodic sequence in bars 21 and 22.

Example 38 should be played at the indicated tempo. It may be transposed to other keys. Original tunes should be composed in this style based on the harmonic progressions from standard tunes. The discography should be useful in locating recordings of some of these tunes.

Before studying the remaining solos in this chapter, it will be helpful to review the nature and application of altered pentatonic scales in improvisation. There are two general contexts in which altered pentatonic scales are used in improvisation. The first is in relation to an extended or chromatically altered chord. The first score of example 39 illustrates this type of relationship. The B \flat in the A altered pentatonic scale corresponds to the seventh (B \flat) in the C13 chord, etc. In these scales the alteration results in a more consonant relationship between the scale and its accompanying chord.

The second context in which altered pentatonic scales are commonly used is in relationship to diminished seventh chords. The diminished scale contains groups of notes from which altered pentatonic scales can be formed. The second score of example 39 illustrates altered pentatonic scales derived from the C diminished scale.

The use of altered pentatonic scales can add effective chromatic color in both diatonic and pentatonic contexts. Solos presented in later chapters will further illustrate this in relation to many different jazz styles and forms.

The presentation of a systematic approach to the use of pentatonic scales will be useful at this point. A system which is of practical use merely organizes material without dictating when and how that material may be used. Such an approach leaves ample room for individual creativity and evolution.

Example 40 lists all reasonably consonant pentatonic scales for each chord in the harmonic progression from examples 37 and 38. By moving from a scale listed below the first chord to a scale listed below the second chord, etc., a possible 'path' through the entire progression can be constructed. Literally thousands of different paths are possible, any of which can be used in a musically successful way by an inventive improviser.

Since the roots of successive pentatonic scales often move in oblique or contrary motion in relation to the roots of their corresponding chords a type of bitonal counterpoint results from the extensive use of pentatonic scales. The roots of the chords (played by the bassist) gravitate around key centers which are often different from those being implied by the pentatonic melodic line. This kind of relationship can be heard clearly in the Chick Corea recording 'Now He Sings, Now He Sobs' and on the first two sides of the double-album 'Circling In'.

Ex. 38: BEBOP STYLE TUNE

($\text{d}=112$)

1

C Maj 7 C mi 7

C mi 7 D 7 D b 7

C Maj 7 A 7(b9) D mi 7

G 7 C Maj 7

E mi 7 B 7 E b Maj 7

Ex. 38, continued

Handwritten musical score for Ex. 38, continued, featuring three staves of music. The score includes various chords and markings, such as 7(b5), 7(+), 7, 7(b9), and 7(or 7). The music is divided into measures by vertical lines and includes numerical markings (1, 2, 3, 17) and arrows indicating performance techniques.

Chords and markings:

- Staff 1: Dmi 7(b5) G 7(+), Dmi 7, Bmi 7(b5) E 7(b9)
- Staff 2: Ami 7, F# 7, C Maj 7 (or 7), A 7+
- Staff 3: Dmi 7(b5) G 7(+), C Maj 7 (A 7(b9)), Dmi 7 G 7)

Ex. 39: ALTERED PENTATONIC RELATIONSHIPS

Handwritten chart for Ex. 39, showing altered pentatonic relationships across four staves. The chart illustrates various pentatonic scales with added notes and their corresponding chords.

Relationships:

- A altered pentatonic: o b o # o o # o
- Ab altered pentatonic: b o b o a b o b o
- D altered pentatonic: o o # o o b o
- F alt. pent.: o b o o o o
- Ab alt. pent.: b o g o o b o o
- Balt. pent.: o o # o o # o o # o
- D alt. pent.: o b o # o o b o

Chords:

- (C 13)
- (C 7#9)
- (C 13)
- C (add 9)
- b# 8
- b# 8
- b# 8
- b# 8

Ex. 40: PENTATONIC SYSTEM THROUGH A PROGRESSION

1.

C Maj 7 **C min 7** **D 7** **D b 7**

C Pentatonic
G
D

E b Pentatonic
B
F

D min 7
F
A
C
G

D b 7
G
B
A
C
F

2.

C Maj 7 **A 7** **D min 7** **G 7** **C Maj 7**

C Pentatonic
G
D

A Pentatonic
C
E
B
F
F# alt.
F alt.
B alt.

D min 7
G
B
D
F
C

G 7
B
D
E
G
A alt.

C Pentatonic
G
D

3.

F min 7 **B b 7** **E b Maj 7** **G 7**

F min 7
A
C
E
G
B
B
D
E
G
A alt.
G alt.
C alt.

E b Maj 7
B
D
F
A
C

G 7
G
B
D

2.

D min 7 **B min 7 b5 E 7 b9** **A min 7** **F # 07**

D min 7
F
C
G

B min 7 b5
F
C
G

E 7 b9
E
G
B
D
F
C# alt.
C alt.
F# alt.

A min 7
C
G
D
A
C

F # 07
B
D
A
C
E
A b alt.

2.

C Maj 7 / **G 7** **A 7** **D min 7** **G 7** **E min 7** **A 7** **D min 7** **G 7** **2.**

C Pentatonic
G
D

G 7
C
G

A 7
E
B
F
alt.
F alt.
B alt.

D min 7
G
B
D
F
A alt.

G 7
G
B
D
F
A alt.

E min 7
G
B
D
F
A alt.

A 7
D
A
C
E
B alt.

D min 7
A
C
E
B
F alt.
F alt.
E alt.
B alt.

G 7
G
B
D
F
A alt.

Ex. 41: PENTATONIC SOLO BASED ON EX. 40

Example 41 is a pentatonic solo chorus based on the harmonic progression from example 40. The specific pentatonic scales used follow the path outlined in example 40, successive scales being indicated by arrows. The melodic line is derived exclusively from these scales, except in the second

'A' phrase (bars 17 thru 22) where a fragment of the C blues scale is used. The solo should be analyzed in terms of specific scales used and non-harmonic tones. The following formal relationships in the solo should be noted:

Ex. 41, continued

1. Melodic sequence in bars 18 thru 22.
2. Pattern of ascending fourths in bar 13.
3. Cross-rhythm of 5/8 in bars 18 thru 22.
4. Melodic sequence in bars 25 and 26.
5. Pattern of ascending fourths in bar 26.
6. Pattern of ascending major thirds in bars 31 and 32.

The musical score consists of five staves of guitar tablature with corresponding bass lines and harmonic analysis. The staves are arranged vertically, with the top staff starting at bar 17 and the bottom staff ending at bar 32.

Staff 1 (Top): Bass line in C major 7. The tab shows a melodic sequence with eighth-note patterns. The measure is labeled 17.

Staff 2: Bass line in D7. The tab shows a pattern of ascending fourths. The measure is labeled 25.

Staff 3: Bass line in A7(+). The tab shows a melodic sequence with eighth-note patterns. The measure is labeled 25.

Staff 4: Bass line in Ami 7. The tab shows a pattern of ascending major thirds. The measure is labeled 25.

Staff 5 (Bottom): Bass line in Dmi 7. The tab shows a cross-rhythm of 5/8 in bars 18 thru 22. The measure is labeled 25.

Harmonic Analysis:

- Bar 17:** C major 7
- Bar 25:** D7, C major 7
- Bar 26:** A7(+), Dmi 7, Bmi 7b5, E7(#9)
- Bar 31:** Ami 7, F#mi 7, C Mai 7, A7(13)
- Bar 32:** Dmi 7, G7(+), Emi 7, A7(13), Dmi 7, G7(+), C9

Example 41 should be played at the indicated tempo. Original choruses should be composed from the schematic chord-scale list in example 40. The choruses may be transposed to other keys. The chord-scale combinations from example 40 should then be used in improvising on the harmonic progression. When the student becomes thoroughly

familiar with the various pentatonic relationships they will begin to operate on the intuitive level. When this degree of familiarity has been achieved, the energy used in consciously choosing each scale can be directed towards the more important musical aspects of phrasing, articulation and motivic development.

Ex. 42: ANALYSIS OF 'NO GREATER LOVE'

The analysis is divided into five staves, each representing a different section of the progression:

- Staff 1:** Shows chords Bb7 (or 7), Eb7, Dmi7, G7, and a concluding symbol. The label "sequencia" is centered below the staff.
- Staff 2:** Shows chords Gmi7, C7, Cmi7, and F7. The label "sequence" is centered below the staff.
- Staff 3:** Shows chords Gmi7, C7, Cmi7, F7, BbMai7, Cmi7, C#7, and BbMai7. The label "sequencia" is centered below the staff.
- Staff 4:** Shows chords Ami7(b9) D7(b9), Gmi7, and a concluding symbol. The label "repetition" is centered below the staff.
- Staff 5:** Shows chords Cmi7, F7, Gmi7, C7, Cmi7, F7, Dmi7, G7(b9), Cmi7, and F7. The labels "d.c." and "2/1 coda" are above the staff, and "sequence" is centered below the staff.

Ex. 43: ANALYSIS OF 'STELLA BY STARLIGHT'

E_{mi}7 A7 C_{mi}7 F7 F_{mi}7 B_b7

sequence

E_b_{Maj}7 A_b7(#II) G_{mi}7 E_{mi}7(b5) A7(b9) D_{mi}7 B_b_{mi}7 E_b7

modified sequence

A_{mi}7 D_{mi}7 G_{mi}7 C7 A_{mi}7(b5) D7(b9) G7#9 C_{mi}7

modified sequence

(C_{mi}7) A_b7(#II) B_b_{Maj}7 E_{mi}7 A7

E_b_{mi}7 A_b7 D_{mi}7 G7 C_{#mi}7 F_#7 C_{mi}7 F7 B_b_{Maj}7

sequence

G_{mi}7 C7 F_{Maj}7 B_b_{Maj}7 E_{mi}7(b5) A7(b9)

modified sequence

D_{mi}7 (D7#9) 1. (F7) 2. E_{mi}7(b5) A7(b9) D_{mi}7

Ex. 44: ANALYSIS OF 'AUTUMN LEAVES'

(D⁷#₉) G_{mi}⁷ C⁷ F_{Maj}⁷ B_b_{Maj}⁷ E_{mi}⁷(b5)

modified sequence

modified sequence

A⁷(b9) D_{mi}⁷ G⁷ C_{mi}⁷ F⁷ B_b⁷(#11) A⁷(b9) D_{mi}⁷

sequence

(A_b⁷#11)

Ex. 45: ANALYSIS OF 'INVITATION'

C_{mi}⁷

E_b_{mi}⁷

C_{mi}⁷ F⁷ F_{mi}⁷ B_b⁷

sequence

C[#]_{mi}⁷ F[#]₇ B_{mi}⁷

B_{mi}⁷ E₇ A_{mi}⁷

sequence

modified sequence

modified sequence

Examples 42 thru 45 present the harmonic progressions of standard tunes whose forms differ from that of example 37. An analysis indicating logical areas for specific types of melodic development is given in each example. The overall phrase forms of these progressions can be diagrammed as A-A1-B-A1 (8-bar phrases) in example 42, A-B-C-A¹ (8-bar phrases) in example 43, A-A1-B-C (8-bar phrases) in example 44, and A-B-A¹ (16-bar phrases) in example 45. In studying other standard tunes the student will find a wide variety of forms and phrase lengths.

Example 46 is an extended solo based on a characteristic standard tune chord progression. The melodic line makes use of a wide variety of vertical, horizontal and pentatonic relationships. The voicings should be analyzed in terms of interval structures, chord members and voice leading. The melodic line should be analyzed in terms of chord

outline, scales and scale fragments, and pentatonic relationships. The solo should then be played at the indicated tempo. Phrasing, articulation and rhythmic feel are similar in concept to the 'bop style' tunes on the Garry Niawood album, *Slow Hot Wind* (A&M Records SP-3409). The following formal relationships in the solo should be noted:

1. Melodic sequence in bars 9 thru 12..
2. Variation in rhythmic accents developed in bars 33 thru 37.
3. Sequential chromatic parallelism in bars 43 and 44.
4. Cross-rhythms of 3/4 in bars 49 thru 52, 57 thru 60, and 73 thru 77.

In continuing the study of popular song forms extensive record listening and solo transcription is advised, as well as learning as many standard tunes as possible. The discography at the end of this volume will be of use in these areas.

Ex. 46: STANDARD TUNE SOLO

($\text{d} = 120$)

1st chorus

1

9

14

17

Ex. 46, continued

Handwritten musical score for guitar, Ex. 46, continued. The score consists of five staves of music with various chords and performance instructions.

1. **Staff 1:** Measures 1-4. Chords: B_b7(#11), F₅. Dynamic: 8va.

2. **Staff 2:** Measures 5-8. Chords: B_{mi}7b5, E7#9. Dynamic: loco.

3. **Staff 3:** Measures 9-12. Chords: A_{mi}7, A_{mi}7b5, A_{mi}7, D7(#11). Measure 12 is marked (25). Dynamic: 8va.

4. **Staff 4:** Measures 13-16. Chords: G_{mi}7, E_b7, A_b7, D_b9, C'7. Dynamic: loco.

5. **Staff 5:** Measures 17-20. Chords: F₅, A_b7. Measure 17 is marked (33).

Ex. 46, continued

Handwritten musical score for guitar, Ex. 46, continued. The score consists of five staves of music with various markings and labels. The staves are as follows:

- Staff 1:** Shows a sequence of chords and notes. Labels include "Gmi: 7", "C7(+)", and "8va".
- Staff 2:** Shows a sequence of chords and notes. Labels include "F6", "D7(#9)", "Gmi: 7", "C7(+)", "F6", and "2nd chor.". Measure 41 is indicated with a circled number.
- Staff 3:** Shows a sequence of chords and notes. Labels include "8va", "loco", and "Ab7".
- Staff 4:** Shows a sequence of chords and notes. Labels include "Gmi: 7", "C7(+)", and "F6".
- Staff 5:** Shows a sequence of chords and notes. Labels include "8va", "49", "F7(#9)", "BbMaj7", and "loco".

Ex. 46, continued

Violin 1 (F¹)

Violin 2 (F²)

Cello (C)

Bass (B)

Harmonic markings: B_bmi⁷, E_b⁷, A_{mi}⁷, A_b⁷, D_b7([#]ii), G_{mi}⁷, C⁷, F⁶, B_b7([#]ii), B_{mi}⁷_{b5}, E7([#]9), A_{mi}(7), A_{mi}⁷_{Har}

Measure numbers: 57, 65

Annotations: Bya, loco

Ex. 46, continued

Handwritten musical score for Ex. 46, continued, featuring six staves of music for a band. The score includes various chords and markings such as '8va', 'loco', and '73'.

Chords and markings visible in the score:

- Staff 1: Ami⁷, D⁷, Gmi⁷, 3
- Staff 2: Ab⁷, D^{b7}, (b), C⁷
- Staff 3: 73, F^{b9}, Ab^{o7}
- Staff 4: 8va, Gmi⁷, C⁷
- Staff 5: F^{b9}, Ab⁷, Gmi⁷, C⁷⁽⁺⁾, F^{b9}

CHAPTER IX

CONTEMPORARY BALLAD STYLES

The art of ballad playing spans all stylistic and historical periods of jazz. Many standard tunes from the 1920's thru the 1950's are extremely well suited to the reflective ballad approach. Jazz composers and performers from Duke Ellington to Wayne Shorter and Keith Jarrett have found the ballad style to be an ideal vehicle for expressing certain aspects of their individual musical personalities. Being primarily concerned in this text with contemporary styles, the emphasis in presentation will be directed toward modern approaches in voicing and rhythmic interpretation, including complete solo choruses which illustrate a variety of contemporary ballad styles.

Example 47 illustrates two-hand voicings in two different versions of an 8-bar ballad phrase. Version 'A' is limited to a more basic harmonic progression, while version 'B' employs various connecting chords and substitutions as discussed in Volume I of this series. The voicings in both versions should be analyzed in terms of interval structures, chord members and voice leading. The student should attempt to harmonize the same 8-bar phrase using different voicings and substitute chords. This general approach of two-hand voicings should be applied to all ballad playing, whether standard tunes or contemporary jazz compositions.

Ex. 47: TWO-HAND VOICING STYLE FOR BALLADS

(J = 80)

(J = 80)

A

Ab add9

D♭ 9

B♭ 7 (13)

E♭ 7sus. E 7 (#9)

C 7 (b9)

F mi 9

D mi 7 b5

G 7 (#9) G 7 (b9)

(J = 80)

B

Abmaj 7

D 7 (#9) D♭ 9

C♭ 9

B♭ 7 (13)

E♭ 9sus.

Db Maj 7 (#11)

C 7 (#9)

F mi 9 E♭ mi 7

D mi 9

Ab 13

G 7 (#9)

There are three general rhythmic approaches to contemporary ballad playing. Example 48 illustrates these approaches using the harmonic progression from example 47. Version 'A' illustrates what might be called the lyrical melodic approach. The emphasis is on a strong melodic line and a slight degree of rhythmic freedom, or rubato, used tastefully within the indicated tempo. A 'singing' tone should be maintained throughout each phrase.

Version 'B' illustrates what might be called the florid or ornamental approach. Flurries of notes derived from the chords or their corresponding scales are used to achieve a sweeping or soaring effect through each phrase. Each phrase should be played as legato as possible with crescendo and diminuendo often outlining the high and low points of each phrase.

Ex. 48: RHYTHMIC APPROACHES TO BALLAD PLAYING

($\text{J} = 80$)

A

B

C

D

Version 'C' illustrates the approach usually referred to as 'double-time feel'. The sixteenth-notas are played with a swing feel, as though they were swing eighth-notes at the tempo ($\text{♩} = 160$) or ($\text{♩} = 80$). This approach implies a doubling of the tempo with the bassist and drummer holding the rhythmic feel subtly in between the original ballad feel and an actual double-time swing tempo. Playing in a double-time feel is an art in itself, and exten-

sive record listening and imitation of established rhythm section players is mandatory if one is to master the style. Recordings of the Miles Davis groups from 1955 thru 1965 are the best models for this approach to ballad playing. These groups include pianists Red Garland, Bill Evans, Wynton Kelly, Victor Feldman and Herbie Hancock, bassists Paul Chambers and Ron Carter, and drummers Philly Jo Jones, Jimmy Cobb and Tony Williams.

Ex. 48, continuad

Versions A, B and C of exemple 48 should be analyzed in terms of all elements of the voicings and melodic lines. The student should then attempt to employ these various approaches when improvising on ballads. It may be helpful to compose original phrases or entire choruses in order to increase one's facility with each specific approach. It will be ob-

served that, in the recordings mentioned above, the three approaches are used at various points within a single tune. The ability to consistently sense the most appropriate style for each particular area in a tune will only be acquired after considerable practice, record listening and work with a sensitive rhythm section.

Ex. 48, continued

($\text{J}=80$) double-time feel
(swing 16th's)

C

Abadd9

D7(13)

Dbb5

CbbMaj7

Bbb7(13)

Eb7(sus)

DbbMaj7(#11)

Example 49 is an improvised solo based on the title tune from the recording *Slow Hot Wind**. This solo illustrates the three ballad approaches employed in a slow Latin tempo. A lyrical melodic approach is predominant in bars 3 thru 5, 8 thru 10,

17 thru 20 and 30 thru 32. A florid approach is used in bars 13 thru 15 and 25 thru 29. A double-time Latin feel is implied in bars 6 and 7, 11 thru 13 and 21 thru 23.

*A&M Records SP-3409

Ex. 49: BILL DOBBINS' SOLO ON "SLOW HOT WIND"

($\text{J} = 92$)

The solo should be analyzed in terms of all elements of the voicings and melodic lines. It should be played at the indicated tempo, using the recording as a reference for phrasing, articulation and rhyth-

mic feel. Because the tune is in a Latin style, the eighth-notes and sixteenth-notes should be played as notated (straight eighth-notes) and not with a swing feel.

Ex. 49, continued

Handwritten musical score for a solo instrument, likely trumpet, in 4/4 time and B-flat major. The score consists of five staves of music, each with a key signature of one flat. Various chords and progressions are labeled with Roman numerals and additional markings. The first staff starts with G minor 7th b5, followed by C7 (F9), F minor 7th, and A-flat 7th (13). The second staff includes (F minor 6th) and A-flat 7th (13). The third staff features a circled 17, D-flat 6th, and (C 5). The fourth staff includes C-flat major 7th. The fifth staff concludes with B-flat minor 7th (G), E7 (13), and A major 7th (add 6). The music is marked with various performance techniques like grace notes, slurs, and dynamic markings.

The following formal relationships in the solo should be noted:

1. Melodic sequence in bars 3 and 4 with continued motivic development in bar 5.
2. Melodic sequence in bar 7.
3. Melodic repetition in bars 8 and 9.
4. Rhythmic repetition and scale sequence in bars 9 and 10.
5. Cross-rhythm of 3/8 in bars 16 and 17.
6. Cross-rhythm of 3/8 and pentatonic scale sequence in bars 19 and 20.
7. Modified melodic repetition in bar 23.
8. Modified melodic sequence in bars 31 and 32.

Ex. 49, continued

Handwritten musical score for Ex. 49, continued, featuring five staves of music for a solo instrument. The score includes various musical markings such as key signatures, time signatures, dynamics, and performance instructions like "8va" and "loco". Handwritten annotations provide harmonic analysis for specific chords and melodic sequences.

Annotations in the score:

- Staff 1: (A Mi⁷), Ab Mi⁷ (#II), G Mi⁷ b5
- Staff 2: C⁷ (+#9), F Mi⁶
- Staff 3: Ab Mi⁹ (M4⁷), F Mi⁵
- Staff 4: F⁷, Bb Mi⁹, 3
- Staff 5: C⁷ (+#9), 3, F Mi⁵, G Mi⁷ b5, Eb Mi⁷, Ab⁷, D^{b6}, (G), 8

Example 50 is an original ballad. The use of major triads with added ninths gives a subtle folk music quality to certain areas of the tune. The phrase structure follows the form: A (3 bars) A¹ (2 bars) B (6 bars) A² (4 bars). The use of unusual phrase lengths is increasingly common in jazz composition since 1960. The use of parallel major chords ascending by whole steps in bars 1-2, 4, and 13-14 creates a specific emotional quality in the tune. Harmonic contrast is achieved by the use of deceptively

resolved II - V type progressions in bars 5 and 8 thru 13. Ballads by pianist Keith Jarratt often seem to evoke a similar mood.

The voicings in example 50 should be analyzed in terms of interval structures, chord members and voice leading. The harmonic progression should be analyzed in terms of root movements and harmonic relationships (II - V type progressions, etc.). The melody should be analyzed in terms of motivic development and chord-scale relationships.

Ex. 50: CONTEMPORARY BALLAD I

($\text{J}=72$)

Ex. 51: SOLO CHORUS BASED ON EXAMPLE 50

(♩ = 72)

1

D add 9

E add 9

C Maj 7

E mi 7 (add ♭5)

F Maj 7

G Maj 9

B13 sus.

B Maj 7 #9

C Maj 7 Ami (7)

G mi 9 C 13 F add 9

B♭ mi 9

E b 13

D mi 9 G 13 C # mi 9 b 5

F # 7 #9 (+)

C Maj 7 (C 9)

Example 51 is a solo chorus based on the harmonic progression from example 50. All elements of the voicings and the melodic line should be analyzed. The following formal relationships in the solo should be noted:

1. Rhythmic repetition in bars 1 and 2.
2. Rhythmic repetition and melodic sequence in bars 7 and 8 with rhythmic repetition continuing into bar 10.
3. Melodic sequence in bar 13.

Examples 50 and 51 should be played at the indicated tempo. The harmonic progression should then be used for improvisation. Original choruses and tunes may be composed in a similar style in order to fully assimilate the material presented in the examples.

Before studying the final examples in this chapter additional theoretical material must be presented.

The Maj7+ chord has been used with increasing frequency in jazz since the mid-1960's. It is found especially in the compositions of saxophonist Wayne Shorter and pianists Chick Corea and Kaith Jarrett. The Maj7+ chord often functions like a dominant or diminished chord (V or VII) although its unique chromaticism has defied any establishment of characteristic or predictable resolutions. The C Maj7+ chord is illustrated below, with its common extensions and corresponding scales.

The Lydian-augmented scale is simply a Lydian mode with an augmented fifth scale degree. The symmetrical augmented scale is formed from two augmented triads a half-step apart (C+ and B+ in the C scale). The parenthetical tone (a \sharp above) is occasionally added to form a 7-tone scale. The 6-tone symmetrical version, however, is definitely more colorful and evocative.

Ex. 51, continued

C Lydian-augmented scale

C Augmented scale

Example 52 is an original ballad which used the Maj7+ chord in bars 5, 6 and 13. The phrase structure of the tune may be shown as: A (6 bars) A¹ (5 bars) B (4 bars). It is interesting to note that the 15-bar form of example 50 is based on phrase extension or augmentation (3 - 2 - 6 - 4 or 5 - 10), while the 15-bar form of example 52 is based on

phrase truncation or diminution (6 - 5 - 4). The rather haunting emotional quality of the tune is, to some degree, achieved thru the use of highly chromatic harmonies, particularly the m⁶11, Maj7+ and odd Maj7 chords. The harmonic progressions are often unpredictable, due to the general avoidance of typical V - I type resolutions.

Ex. 52: CONTEMPORARY BALLAD II

($\text{J} = 68$)

The voicings in example 52 should be analyzed in terms of interval structures, chord members and voice leading. The harmonic progressions should be analyzed in terms of root movements and functional relationships. The melody should be analyzed in terms of motivic development and chord-scale relationships. Some of Wayne Shorter's compositions, during his period of work with the Miles Davis quintet, utilize the harmonic and melodic elements found in example 52.

Example 53 is a solo chorus based on the harmonic progression from example 52. All elements of the left-hand voicings and the melodic line should be analyzed, especially in terms of the use of Maj⁷ + chords and their corresponding scales. The following formal relationships in the solo should be noted:

1. Melodic sequence in phrase endings at bars 2 and 3.
2. Inversion of the melodic shape in bar 10.
3. Rhythmic repetition and scale sequence in bar 12.

Ex. 53: SOLO CHORUS BASED ON EXAMPLE 52

(♩ = 68)

1

Bmii II

Emi 6 (III)

4

Ami 7 II

Ebmi II

6

Dmisi 7+

Gmii 7 (II)

12

Examples 52 and 53 should be played at the indicated tempo. Original choruses based on the harmonic progression may be composed in order to fully assimilate the new material presented in these examples. The progression should also be used for improvisation so that the use of the two augmented scales becomes an available source for melodic creativity.

In continuing the study of ballad playing the discography will be useful for selecting recorded examples which are formally or stylistically related to the tunes presented in this chapter. Naturally, extensive record listening, solo transcription, analysis and work with a rhythm section will help to achieve a more intuitive musical sensitivity which is of prime importance, particularly in the more subtle and reflective styles of contemporary ballad playing.

Ex. 53, continued

The musical score consists of five staves of guitar tablature. The first staff begins with a 3/4 time signature, a key signature of E♭ major (two flats), and a chord of E♭Δ (F#). The second staff begins with a 6/8 time signature and a chord of GΔ add M7. The third staff begins with a 6/8 time signature and a chord of BΔ sus. The fourth staff begins with a 6/8 time signature and a chord of BΔ+Δ9. The fifth staff begins with a 3/4 time signature and a chord of C#Δ (GΔ sus.). The sixth staff begins with a 13/8 time signature and a chord of C#Δ 13. The seventh staff begins with a 6/8 time signature and a chord of DΔ sus. The eighth staff begins with a 6/8 time signature and a chord of E♭Δ 7 add 4. The ninth staff begins with a 6/8 time signature and a chord of GΔ sus. The tenth staff begins with a 6/8 time signature and a chord of GΔ sus. The eleventh staff begins with a 6/8 time signature and a chord of (BΔ 9). The score includes various markings such as 'double-time feel' (swing 16ths) and '3' under certain measures.

CHAPTER X

JAZZ-ROCK STYLES

'Jazz-rock' is a term often used in identifying or describing jazz styles which include rhythmic elements borrowed from rock or, conversely, rock styles which include melodic and harmonic elements from the jazz tradition. Because of the wide variety of styles implied by this extremely general term, a fully developed study of all of them would require an entire volume in itself. It will be useful, however, to outline and illustrate a number of the basic jazz-rock styles as a point of departure for further study and exploration.

The ostinato, or 'vamp', is possibly the single most characteristic feature of all jazz-rock styles. Example 54 illustrates a number of typical jazz-rock vamps. All eighth-notes and sixteenth-notes in examples presented in this chapter should be played as notated (straight) and without swing feel.

Figures 'A' and 'B' are the most typical of the basic rock or 'funk' style. The sparse but percussive bass pattern in the left hand and the tritone intervals in the right hand of figure 'A' are characteristic of this basic style. This figure should probably be played with a '2-beat' rock feel, the drummer playing heavy accents on the third beat of each bar in a rhythmic pattern such as:



Ex. 54: TYPICAL JAZZ-ROCK VAMP FIGURES

(d=92) *D7*

(repeat ad lib.)

(d=80) *C7#9*

G7(13) (repeat ad lib.)

(d=92) *G7*

(repeat ad lib.)

Figure 'B' employs the most common jazz-derived chord used in basic jazz-rock styles: 7#9. The bass line in this figure is more active, but its emphasis of fundamental chord tones (roots and fifths) still typifies the basic style. It should be noted that, as in figure 'B' the more elaborate rock and jazz-rock bass lines are often derived from the blues scale. Figures 'A' and 'B' are suggestive of early jazz-rock bands such as Blood, Sweat and Tears, Chicago and Draams.

Figure 'C' illustrates a basic gospel or 'soul' style associated with popular vocalists such as Aretha Franklin and the Staple Singers. The use of parallel inverted diatonic triads in the right hand is a typical element in these styles, as is the syncopated repetition of the chord roots in the left hand bass line.

Figure 'D' illustrates a basic pop-rock or folk-rock style typical of pop song writers such as Burt Bacharach and Jim Webb. The Majoradd9 and dominant suspension chords are the most common harmonic elements in these styles. The simple alternation of I and V in the bass line is also typical. The use of rhythmic anticipations in this particular figure might suggest a slight Latin flavor, especially in relation to the drummer's conception.

Figure 'E' illustrates a more pure folk style suggestive of singers such as Joni Mitchell and Paul Simon. The steady flow of eighth-notes with little or no syncopations or heavy accents is characteristic of these styles. The Majadd9 and dominant suspension chords, again, generate the harmonic flavor.

After playing the figures in example 54 original vamps should be composed in order to achieve a more direct understanding of the subtleties within each particular style. The vamp figures should then be used for improvisation.

Example 55 is the vamp solo played in the opening of "Reverend Roller" from the recording *Slow Hot Wind*. It should be played with a '2-beat' rock feel. The tritone intervals in the left hand generate a 'funky' harmonic feeling. The use of inverted triads in the right hand in bars 1 thru 4 and 21 thru 24 adds a gospel flavor to these areas of the solo. The extensive use of the blues scale

throughout the solo should be noted. All grace-notes should be crushed (played on the beat as an inflection of the main note or chord rather than as a preparation).

Many jazz-rock tunes, like "Reverend Roller", begin with an extended vamp or solo vamp. Indeed, it is not at all uncommon for the entire tune to be based solely on a vamp consisting of one or two chords. The more creative musicians who play in these styles, however, compensate for the general lack of harmonic interest with extremely inventive approaches to rhythmic and melodic development.

*A&M Records SP-3409

Ex. 55: BILL DOBBINS' VAMP SOLO ON "REVEREND ROLLER"

($\text{d}=80$)

1

F7

B \flat 7

F7

B \flat 7

F7

B \flat 7

F7

B \flat 7

Ex. 55, continued

17

Example 56 is an 8-bar melodic phrase written in a pop-rock or folk-rock style. Melodies in this style are usually derived from simple diatonic triads and scale fragments or from pentatonic scales based on the chord roots (A pentatonic for AMaj^{add9}). It should be noted that the voicings are simple but effective within the context of the melody. The use of extensions and chromatically altered tones is limited in these styles to the specific tones which create the specific harmonic and melodic style involved. In this example the only added tones are

the ninth in the Majadd9 chords and the fourth in the dominant suspension chords. The creative challenge in these styles is that of evoking the specific effect desired with the simplest and most direct musical elements. Improvisation in these styles offers considerably more freedom than composition, but the harmonic and rhythmic elements must still be authentic. Such a thorough understanding of these styles will only be achieved through extensive record listening and practice with musicians who know them well.

Ex. 56: POP-ROCK MELODIC PHRASE

($\text{d} = 92$)

Example 57 is a solo based on the harmonic progression of example 56. It should be analyzed as previous examples and played, with example 56, at the indicated tempo. Single grace-notes should be crushed, but the pair of grace-notes in bar 4 should be played before the beat, as a preparation. The following formal relationships in the solo should be noted:

1. Rhythmic repetition in bars 1 thru 4.
2. Triad sequence in bars 7 and 8.

Ex. 57: POP-ROCK SOLO PHRASE

(d=92)

Example 58 is an 8-bar melodic phrase in a 'funk' jazz-rock style. The dominant chord type is the most predominant harmony and 7[#]9, 7+ and 13 are the characteristic voicings. The extensive use of the blues scale is, as mentioned earlier, typical of this stylistic approach.

Ex. 58: 'FUNK' JAZZ-ROCK MELODIC PHRASE

($\text{d} = 80$)

Top Staff (Melody):

- Bar 1: Rest, E7#9, B7#9
- Bar 2: E7#9, B7#9
- Bar 3: E7#9
- Bar 4: Rest, E7#9, B7#9

Middle Staff (Harmony):

- Bar 1: F9
- Bar 2: E7#9
- Bar 3: A7(13)
- Bar 4: B7#9(+)

Bottom Staff (Harmony):

- Bar 1: E7#9
- Bar 2: G7(13)
- Bar 3: C13
- Bar 4: B7+

Example 59 is a solo based on the harmonic progression from example 58. It should be analyzed and played, with example 58, at the indicated tempo. The pairs of grace-notes in bars 5, 6 and 8 should be played as preparations. All others should be crushed. The following formal relationships in the solo should be noted:

1. Melodic similarity between bars 1, 2 and 4.
2. Melodic sequence in bars 7 and 8.

Before continuing, it will be helpful for the student to review the material presented up to this point in the chapter. Original examples should be composed in the various styles presented in order to clarify the appropriate elements commonly used in each particular style.

Ex. 59: 'FUNK' JAZZ-ROCK SOLO PHRASE

(d = 80)

E7(#9) B7(#9) E7(#9)

E7#9 A13 B7+(#9)

E7#9 G13 C13 B7+(#9) E7#9

Ex. 60: BILL DOBBINS' SOLO ON 'REVEREND ROLLER'

(d=80) (b)

1

F7

Bb7

G7

Bb7

F7

(C7)

F7

8va

8va

loco

Bb7

Ex. 60, continued

Handwritten musical score for Ex. 60, continued, featuring five staves of music for a single instrument. The score includes various chords (G7, Bb7, F7, Bb7, F7, Bb7, F7, D7, G7, C7) and dynamic markings (e.g., 8va, 8v2, crescendo, decrescendo). The music is written in 4/4 time with a key signature of one flat.

Ex. 60, continued

The musical score consists of four staves of piano music. The top staff shows a melodic line with grace notes and a harmonic progression through F7, Bb7, and G7. The second staff continues this progression through Bb7 and F7. The third staff begins with G7 and ends with Bb7, followed by a dynamic marking. The bottom staff concludes with a harmonic progression through (C7) and F7. Measure 25 is circled in the first staff.

Exemple 60 is the improvised piano solo from 'Reverend Roller'. The harmonic progression is typical of the '2-beat' gospel-rock style in which the tune was written. As in example 55, tritones are used frequently in the left hand and the blues scale is explored extensively. The solo should be thoroughly analyzed and played at the indicated tempo, using the recording as a reference for phrasing, articulation, dynamics and rhythmic feeling. The grace-notes in bars 4 and 29 should be played as preparations. All others should be crushed.

The following formal relationships in the solo should be noted:

1. Rhythmic repetition in bar 8.
2. Melodic and rhythmic repetition with octava transposition in bars 11 and 12.
3. Repetition in bars 15 and 16, creating tension released in bar 17.
4. Repetition and cross-rhythm of 3/4, creating tension released in bar 23 (cross-rhythm begins in bar 19).

Original solo choruses in a similar style, based on the harmonic progression of example 60, may be written in order to fully assimilate this jazz-rock approach. As can be seen from the solos presented, these styles employ pianistic effects such as the

tremolo and crushed notes to a greater degree than the more jazz-oriented styles presented in earlier chapters. The student should pay special attention to these effects in listening to recordings or live performances of artists in the jazz-rock field.

Ex. 61: CONTEMPORARY JAZZ-ROCK TUNE

(d=122)

①

D_b7

B_b(7)

A_b7

B7

laco

(1.) (2.)

(2.) 10

E9sus.

E Maj7+

A9sus.

D Maj7+

G9sus.

3

Ex. 61, continued

Example 61 is an original jazz-rock tune written in an extremely chromatic modern style typical of recent quartet recordings by Kaith Jarratt. The first 8-bar phrase is based on a circular pattern of parallel dominant seventh chords. The chord roots move down a minor third, down a whole step, then up a minor third and finally, up a whole step (Db - Bb - Ab - Cb or B# - Db). The bass line in the left hand is derived from the pentatonic scale and/or the blues scale on the root of each chord. The parallel sixth intervals in the right hand are often effective in adding color to simple melodies in some jazz-rock styles.

In the second section of the tune the right hand contains major triads which form more complex chords when combined with the bass notes in the left hand. In bars 10-11 and 14-15 the major triads move a tritone away while the bass notes remain stationary: D/E (E9sus.) - G#/E (E Maj7+) and

F/G (G9sus.) - B/G (G Maj7+). In bars 11 thru 14 the major triads move down in half-steps while the bass notes move down in fifths: G#/E - G/A - F#/D - F/G. After the V-I cadence in F major (bars 16 and 17) the return to E9sus. feels natural because of the bass movement down a half-step (F - E). This section of the tune, then, illustrates a bitonal harmonic progression. Both harmonic elements (triads and bass notes) move in a conventional progression, but each from its own key center.

The movement from F#(Gb), in bar 19, back to the beginning of the tune is based on the common plagal or 'amen' cadence: IV - I (Gb7 - Db7). It should be noted that the G Maj7+ chord in bar 15 functions as a 'dominant' type pivot chord, moving down a fifth to C7sus. in the first ending, and down a

Ex. 62: SOLO CHORUS BASED ON EXAMPLE 61

(d=22)

1

Ex. 62, continued

Handwritten musical score for Ex. 62, continued, featuring five staves of music. The score includes various markings such as fermatas, grace notes, and dynamic markings. Several chords are labeled with their names and inversions:

- Staff 1: $A\flat 7$
- Staff 2: $B7$
- Staff 3: 3 (indicated by a bracket under the staff)
- Staff 4: $E9\text{sus.}$, $E9\text{sus.} 3$, $E\text{Maj7}$
- Staff 5: $A9\text{sus.}$, $D\text{Maj7}$

Ex. 62, continued

Handwritten musical score for guitar, Ex. 62, continued. The score consists of five staves of music with various chords and markings. The chords labeled are:

- Staff 1: G⁹SUS.
- Staff 1: G^{Maj}7+
- Staff 2: C⁷SUS.
- Staff 2: C⁷
- Staff 2: (b) C⁷
- Staff 2: F(7)
- Staff 3: (25) E⁹SUS.
- Staff 3: E^{Maj}7+
- Staff 3: 3 3
- Staff 3: A⁹SUS.
- Staff 4: D^{Maj}7+
- Staff 4: G⁹SUS.
- Staff 5: G^{Maj}7+



half-step to F#9sus. in the second ending. Furthermore, because an expectation is established for F#9sus. to return to Db7 at the beginning of the tune, the more common resolution of F#9sus. to B13sus. (down a fifth) in the coda actually sounds deceptive rather than final (authentic). This is a clear illustration of the importance of the overall harmonic context in determining the relative meaning of a chord progression or root movement.

The principle of creating expectation followed by fulfillment or deception must be well understood by any composer or improviser wishing to successfully control the musical direction of a composition or improvisation. This principle is an expression of the basic relationship of tension and relaxation which is central to creativity in any medium. Expectation is created by establishing certain characteristic patterns of tension and relaxation. When an uncharacteristic resolution is suddenly used the listener perceives it as deceptive, experiencing surprise or a 'shock'.

In traditional harmony the tensions are usually released by characteristic melodic or harmonic cadences, such as V - I. Resolutions such as V - VI are, therefore, often experienced as being deceptive. In an extremely chromatic harmonic context, to say nothing of atonality, any harmonic or melodic resolution may be established as the characteristic norm for resolving tensions. Other resolutions, even if they are common in other compositions, will sound deceptive.

It is obvious, as evidenced in his recorded works, that Keith Jarrett understands both the principle of tension-relaxation and the phenomenon of expectation as applied to the musical experience. His solo piano improvisations and compositions for numerous instrumentations are clear examples of the successful application of these ideas in creative music.

Example 62 is a solo chorus based on the harmonic progression from example 61. Most of this solo implies a 'double-time' rock feel. All grace-notas should be crushed. The solo should be analyzed thoroughly then played, with example 61, at the indicated tempo. The following formal relationships in the solo should be noted:

1. Rhythmic repetition and melodic sequence in bars 1 thru 4.
2. Melodic sequence in bars 6 and 7.
3. Cross-rhythm of 5/8 in bars 9 and 10.
4. Melodic sequence in bars 12 and 13.
5. Cross-rhythm of 3/8 and melodic sequence in bars 14 and 15.
6. Triad sequence in bar 19.
7. Cross-rhythm of 3/8 and melodic repetition in bars 21 and 22.
8. Rhythmic repetition and modified melodic sequence in bars 25 thru 28.
9. Cross-rhythm of 3/8 and ascending scale sequence in bars 29 and 30.
10. Quote from the tune (ex. 61) in bar 31.

Original choruses should be composed on the harmonic progression from examples 61 and 62. When the use of these bitonal harmonic relationships is clearly understood, original tunes may be written in a similar style.

In concluding this chapter it should be mentioned that the use of compound meters such as 7/4, 11/8 and 19/8 have been utilized and even popularized by Dave Bruback in the early 1960's, and more recently by the Mahavishnu Orchestra, the Don Ellis Orchestra and the Herbie Hancock Sextet. The detailed study of compound meters is outside of the scope of this text, having already been approached in books by Don Ellis, drummer Papa Magadini and others. It should be noted, however, that jazz rhythm has thrived on the superimposition of an infinite variety of meters over a basic 4/4, rather than emphasizing a relatively constant subdivision in a compound meter (3 + 3 + 3 + 2 in 11/8, for example).

The musician who has a sincere interest in jazz should master the basic meters of 4/4, 3/4 and 2/4 (usually '2-beat feel' in cut time tempos: $\frac{C}{2}$), before attempting other meters. A complete freedom in basic meters will make compound meters much easier, since all compound meters can be subdivided into combinations of 3/4 and 2/4 (or 3/8 and 2/8).

It should also be mentioned here that the examples presented in this series were conceived for acoustic piano. Electric instruments are suited to a

different vocabulary altogether, and are played best by musicians who consider them to be their main instrument. Such players include bassist Steve Swell and electric keyboard player Jan Hammer. Their unique contributions to the development of the use of electric instruments have been largely due to exclusive concentration on one particular instrument: the electric bass and the synthesizer in these cases. Likewise, the most important contributors in relation to the acoustic piano have been

musicians who have devoted themselves entirely to that instrument: Bill Evans and, more recently, Kaith Jarrett.

The acoustic piano is not at all incompatible with rock-oriented styles, as the music of Kaith Jarrett more than adequately attests. Continued study, record listening and practice with a rhythm section will increase the student's awareness of the wide variety of styles being incorporated into contemporary improvised music.

CHAPTER XI

LATIN JAZZ STYLES

Music from Latin American countries has been the single greatest outside source of rhythmic influences and revitalization in jazz. The first major period of Latin-jazz fusion began in the mid-1940's in the big band of trumpeter Dizzy Gillespie. Latin drummer Chano Pozo and composer George Russell played important roles in shaping or composing a number of Latin styled works for Gillespie's band, including Russell's historically important composition 'Cubano Bo - Cubano Bop'. Gillespie was later to resume his interest in this direction in the early 1960's with his quintet, which featured Argentinian pianist-composer Lalo Schifrin. Schifrin composed a number of Latin jazz suites featuring the quintet within a big band context. The most important of these suites was 'Gillespiena'.

The next major wave of Latin influence on jazz came with interest in the 'bossa nova' (literally, 'new beat'). This style originated in Brazilian music and was popularized by Brazilian composers Antonio Carlos Jobim and Joao Gilberto. Flute player Herbie Mann and saxophonist Stan Getz played a major role in introducing this music to American audiences.

In contrast to the dynamic rhythmic fire of Gillespie's earlier work, the bossa nova was subtle and delicate, inviting a comparison with the 'cool' style of bebop from the 1950's. It is not surprising, then, that Gil Evans, the most important composer-arranger associated with the 'cool' movement, collaborated with trumpeter Miles Davis in two Latin influenced recordings of major musical significance: 'Sketches of Spain' and 'Quiet Nights'.

The most recent interest in Latin music was generated by Chick Corea's first Return to Forever group in the early 1970's, which featured vocalist Flora Purim and percussionist Airto Moreira (both native Brazilians). Latin music has been such a constant influence on jazz musicians that most combos employing acoustic instruments play at least a few Latin influenced tunes, electric bands preferring more rock-oriented material.

There are significant differences between the ways in which Latin music has influenced jazz and the later influences of rock. The Latin influence always occurred spontaneously in one of two ways: either a Latin musician brought the music with him to America or an American jazz musician became so fascinated with the music that he decided to incorporate it into his personal way of playing or writing.

Rock, on the other hand, was literally forced on the jazz musician by the music business which, by the late 1960's had developed into large multinational corporations far more interested in economic profit than in the free flow of American culture through the media which it controlled.

There has not yet been, to the knowledge of this writer, a rock musician who could play jazz convincingly. The versatility and flexibility of the jazz musician, on the other hand, has always enabled him to incorporate foreign musical elements naturally and convincingly.

Jazz musicians have never had any reason to play Latin music other than a sincere aesthetic interest in the music itself. Furthermore, Latin music enriched the predominantly jazz repertoire of a band, but never replaced the jazz. Until the late 1960's most jazz musicians included rock tunes in their repertoire only out of economic necessity. By the 1970's, however, most groups had to literally become rock bands in order to perform regularly for decent wages. It is, unfortunately, debatable whether several extraordinary acoustic piano players changed their direction in the 1970's out of sincere artistic choice or a desire for superstardom.

This is not to say that interesting musical ideas have not come out of rock bands comprised primarily of jazz players. But the only truly unique elements of rock music, the abusive volume level and mundane repetition, have had a clearly crippling effect on the musical range within which many creative artists now choose to express themselves. Nearly all of the vital musical elements of rock can be traced to older, more organic roots. This includes the all important element of 'funk'. 'Rhythm 'n' blues', boogie-woogie and gospel music are the original sources of the basic rhythmic and harmonic elements of rock. The more complex rhythmic approaches, largely contributed by jazz musicians, are found in much purer and more musical forms in Latin and African music. The melodic vocabulary of rock comes from the blues scale, which was used long before 1900 in early blues. It appears, then, that while rock has drawn its primarily plastic and electric existence from the flesh and blood of more organic traditions, Latin music has, time and time again, inspired the creative musician with fresh insights into the sensitivity and lyricism which is an innate characteristic of all great music the world over.

In Latin jazz, as in jazz-rock, an examination of basic ostinato figures provides a solid introduction to the various stylistic possibilities. Example 63 illustrates a number of common vamp figures in various meters which are characteristic of Latin styles. As in the previous chapter, all examples should be played with a 'straight' rhythmic feel rather than swing.

Pattern 'A' is a common 4/4 vamp which may be played with either a 2-beat or 4-beat feel. The harmonic movement of major triads down a whole step (C - B^b) is a familiar sound in this style.

Pattern 'B' illustrates a typical rhythmic grouping in 6/8 Latin tunes: a bar of three quarter-notes

Ex. 63: TYPICAL LATIN JAZZ VAMP FIGURES

(d = 104)

(repeat ad lib.)

A

(d. = 80)

(repeat ad lib.)

B

(d. = 112)

(repeat ad lib.)

C

(d = 112)

(repeat ad lib.)

D

(d = 120)

(repeat ad lib.)

E

(Bass optional)

followed by a bar outlining two dotted quarter-notes. This grouping creates a metric feeling of alternating bars of 3/4 and 6/8. Parallel major triads in the Phrygian mode (F - G_b - A_b) are often used in combination with this particular metric scheme.

Pattern 'C' is a typical 9/8 vamp built on only one chord. The 9/8 meter is subdivided here into three groups of three eighth-notes. The rhythmic feel is similar to that of triplet eighth-notes in 3/4 time.

Pattern 'D' illustrates a common vamp rhythm in 3/2. Here the rhythmic feel is similar to that of sixteenth-notes in a slow 3/4 tempo. The harmonic relationship of minor chords a minor third apart (E_b - G_b) is more characteristic of modal jazz styles than authentic Latin music.

Pattern 'E' illustrates the subdivision of two bars of 4/4 into an implied compound meter (2/4 + 3/4 + 3/4). This technic is extremely common in the imaginative compositions of saxophonist Joe Henderson, Pianist McCoy Tyner and trumpeter Woody Shaw.

Afro-jazz styles, in general, differ little from Latin jazz styles except that they are played with a heavier feel, the strong beats usually being emphasized to a much greater degree. This is because only the most superficial rhythmic elements of African music have been assimilated by most jazz musicians up to now. The amazingly complex polyrhythmic textures created by African groups of only three or four players are only vaguely suggested by the considerably larger groups in recent Miles Davis recordings, although his experiments come the closest to an electrified counterpart to Africa's collectively improvised music. The point is, at any rate, that there is often an African flavor in a number of Latin related 'straight eighth' styles.

Certain uniquely pianistic approaches may be effectively utilized in Latin styles. Example 64 is a vamp solo which illustrates four common pianistic techniques:

1. Octave doubling in bars 9 thru 24.
2. Parallel tenth intervals in bars 25 thru 32.
3. The usual single-note melodic line in bars 33 thru 48.
4. An 'orchestral' or fully harmonized style in bars 49 thru 56.

The solo has a Spanish or 'flamenco' character typical of Chick Corea's Latin jazz recordings. It should be thoroughly analyzed and played at the indicated tempo. The following formal relationships in the solo should be noted:

1. Triad sequence in bars 9 thru 15.
2. Cross-rhythm of 2/4 implied in bars 13-14 and 17 thru 19.
3. Cross-rhythm of 2/4 implied in bars 27 thru 30.
4. Three-note melodic sequence in bars 34 thru 36.
5. Sequence of fourth intervals derived from the E inverted-diminished scale in bars 41 and 42.
6. Rhythmic repetition and melodic sequence in bars 49 thru 52 and 55-56.

Original solos based on the vamp in example 64 should be composed, utilizing the four basic techniques found in the solo. The vamp figures in examples 63 and 64 should then be used for improvisation.

Ex. 64: LATIN JAZZ VAMP SOLO

(d.=80)

①

1

E

G

E

G

E

(repeat ad lib.)

⑨

E

G

E

G

E

17

E

F

E

F

E

F

Ex. 64, continued

Handwritten musical score for guitar, featuring five staves of music with various notes, rests, and chords. The score includes markings for measures 1-25, 26-33, and 34-41, with specific chords labeled (e.g., G, F, E, D, C, B, A, G, F#-9, E#-9, F#-9, G#-9, F#-9, E#-9). The music is written on a standard staff with a treble clef and includes a bass staff below it.

Ex. 64, continued

Example 65 is a 12-bar bossa nova tune written in the style of Jobim. The chord progression is actually an altered blues, but the character of the melodic line firmly sets the tune in a Latin style.

Example 66 is a solo chorus based on the harmonic progression from example 65. The solo should be thoroughly analyzed and played, with example 65, at the indicated tempo. The following formal relationships in the solo should be noted:

1. Modified melodic sequence in bars 10 and 11.
2. Similarities in the beginnings of phrasas in bars 1, 3 and 5.

The student should attempt to capture the emotional quality of this lyrical style in original solo choruses and tunes. The harmonic progression should also be used for improvisation.

Ex. 65: BOSSA NOVA TUNE

($d = 80$)

Handwritten musical score for a Bossa Nova tune in G major. The score consists of four staves of music with various chords and notes. The chords are labeled with their names and numbers in parentheses, such as G M7, F#7b5, B7#9, Emi7, Eb7(13), Dmi7(9), G7(13), C9, Cmi7(9), F7(13), Bmi7(9), E7(4#), A7(13), Ami7(9), D7(13), EbM7(11), A7b5, and D7(b9). The music is written in common time with a key signature of one sharp.

Ex. 66: BOSSA NOVA SOLO

Handwritten musical score for a Bossa Nova Solo. The score consists of five staves of music, each with a key signature of G major (one sharp). The tempo is marked as $(d=80)$. The score includes various chords and performance markings, such as grace notes, slurs, and dynamic markings. The chords listed are:

- Staff 1: $G\text{ Maj }7(9)$, $F\text{# mi }7b5(\text{sus})$, $B7(\#9)$, $E\text{ mi }7(9)$, $E\flat 7(3)$
- Staff 2: $D\text{ mi }7(9)$, $G7(\#9)$, $C6$, $C\text{ mi }7(\text{add }4)$, $F7(13)$
- Staff 3: $B\text{ mi }7(\text{add }4)$, $E7(\#9)$, $A7(13)$
- Staff 4: $A\text{ mi }7(9)$, $D7(4)$, $E\flat 9$, $A\text{ mi }7b5(\text{sus})$, $D7(\#9)$
- Staff 5: $G\text{ Maj }7(9)$

Example 67 is an original Afro-Latin tune in the style of Joe Henderson. A heavier rhythmic feel and keyboard touch should be employed in playing this tune. The cluster type mi9 voicings and extensive use of $\text{Maj7}\#11$ chords are typical of this style.

Ex. 67: AFRO-LATIN TUNE

(d=112)

D7#9 G13#9

C7#9

B Maj7 E9#II A Maj7

D9#II D9bMaj7#II Gb9#II D9bMaj7#II

Gb9#II Cmi9b (Bmi9)

Ex. 67, continued

Handwritten musical score for Ex. 67, continued, featuring four staves of music with various markings and labels:

- Staff 1:** Treble clef, B-flat minor (B^bmi⁹). Measures show B^b and B^b with a ^ above. Chords: (Ab^bmi⁹), A Maj 7#II, G Maj 7#II.
- Staff 2:** Treble clef, A Major 7#II. Measures show A Maj 7#II, G Maj 7#II, and A Maj 7#II.
- Staff 3:** Treble clef, E-flat 7#9. Measures show E^b 7#9, d.c. before solos, and is optional.
- Staff 4:** Treble clef, (after solos). Measures show A^b 7#II and F# 7#II.

Example 68 is a solo chorus based on the harmonic progression from example 67. Both examples should be thoroughly analyzed and played at the indicated tempo. In the solo chorus, the grace-notes in bars 11, 12 and 14 should be crushed. All others should be played as preparations. The following formal relationships in the solo should be noted:

1. Melodic sequence in bars 7 thru 10..
2. Cross-rhythm of 3/4 from bar 8 thru bar 10.
3. Melodic sequence and cross-rhythm of 6/4 in bars 11 thru 13.
4. Repetition in bars 19 thru 22.
5. Scale sequence derived from the A inverted-diminished scale in bar 24.

(d=112)

Ex. 68: AFRO-LATIN SOLO

Ex. 68, continued

Example 69 is a bossa nova tune in 3/2 time (three groups of two beats each). The harmonic progression is suggestive of the more recent Latin compositions of pianists Clare Fischer and Steve Kuhn. The interesting use of parallel mi⁹ chords in bars 3, 7, 10-13, 18 and 20-22 should be studied for future personal application. The harmonic sequence from bar 24 thru the coda is similar to the pattern used by John Coltrane in 'Giant Steps'.

Example 70 is a solo chorus based on the harmonic progression from example 69. Both examples should be thoroughly analyzed and played at the indicated tempo. In the solo chorus, grace-notes in bars 1,

18, 19 and 25 should be crushed. All others should be played as preparations. The following formal relationships in the solo should be noted:

1. Sequence of third intervals in bars 3 and 4.
2. Rhythmic repetition in bars 10 and 12, derived from corresponding bars in the tune (ex. 69).
3. Cross-rhythm of 3/8 and melodic sequence in bars 16 and 17.
4. Rhythmic repetition and melodic sequence in bars 20 thru 22.
5. Rhythmic repetition, derived from corresponding bars in the tune, in bars 24 and 25.
6. Cross-rhythm of 3/4 in bars 26 and 27.

Ex. 69: CONTEMPORARY BOSSA NOVA

(d=92)

1 3

E^6 A^7 D^9

$C^{\#}_{mi}9$ $C_{mi}9$ $B_{mi}9$ $E7$

A^7 $b5$ A^7 $b5$

$D_{mi}9$ $D^b_{mi}9$ $C^{\#}_{mi}9$ F^7 $B^b_{mi}9$

⑨ E^6 A^7 D^9 E^6 $C^{\#}_{mi}9$

Ex. 69, continued

Handwritten musical score for five staves, measures 17-21. The score includes various chords and markings:

- Measure 17:** B_{mi}⁷, C_{mi}⁹, A_{mi}⁹, Ab_{mi}^{7add4}, B_{bm}^{7add4}, G_{mi}^{7add4}
- Measure 18:** F_{mi}^{7add4}, E_b⁹, E₃^{4#} II
- Measure 19:** (17) A_{mi}⁷, D⁹, C_{#mi}⁹, C_{mi}⁹
- Measure 20:** B_{mi}⁹, E⁷, A_{mi}⁹
- Measure 21:** C_{mi}⁹, E_b_{mi}⁹, Ab₁₃, D⁹

Ex. 69, continuad

The musical score consists of four staves of handwritten musical notation. The notation includes various clefs (G, F, bass), time signatures, and rhythmic patterns. Handwritten harmonic analysis is provided for each measure, including symbols like D_{b}^6 , $G_{b}^13(\#11)$, F^6 , $B_{b}^6(\#11)$, $B_{b}13(\#11)$, A^6 , $D^6(\#11)$, and D_{b}^8 . The score is divided into sections: the first two staves are labeled with circled numbers 25 and 26, and the third and fourth staves are labeled '(after solos)'. A bracket above the third staff indicates a 'break to solos'. The fourth staff concludes with a final section labeled '(after solos)'.

Original solo choruses based on the harmonic progressions of examples 67 thru 70 may be composed in order to achieve control of the material presented. Tunes in various Latin jazz styles may also be written, employing the numerous harmonic and melodic approaches illustrated in the examples from this chapter.

Continued study and record listening will be needed for further familiarization with the many variations and combinations of the basic Latin jazz

approaches presented here. It is the rhythmic element in all 'straight eighth' or non-swing styles which is of greatest importance for musically convincing performances. Although these rhythmic elements can be vaguely notated with our relatively crude system of symbols, they are most clearly represented in the music itself. The experiences of listening and working with a rhythm section are the most effective methods for perfecting the more subtle aspects of these styles.

Ex. 70: CONTEMPORARY BOSSA NOVA SOLO

(d = 92)

①

E⁵

A_{mi}⁹

D¹³

C_{mi}⁹

B_{mi}⁷

E₇ + #⁹

A_{mi}^{7 b5}

A_b¹³

D_{mi}⁹

C_{mi}⁹

C_{mi}⁹ - F¹³

B_b M₉

E_{mi}^{7 b5}

A_{7 + #9}

D_{mi}⁹

C_{mi}⁹

Ex. 70, continued

Handwritten musical score for Ex. 70, continued, consisting of five staves of music. The notation is in a handwritten style with various time signatures and key signatures indicated by symbols like C , B , A , G , F , E , D , and C . The score includes numerous grace notes, slurs, and dynamic markings. Specific chords are labeled with Roman numerals and accidentals, such as Bm^9 , Cm^9 , Am^9 , Abm^1 , Bbm^9 , Gm^9 , Fm^9 , E^9 , $\text{E}^9\#$, Am^9 , D^13 , and $\text{C}^{\#}m^9$. The score is written on five staves, with the first four staves sharing a common brace and the fifth staff being separate.

Ex. 70, continued

Ex. 70, continued

120

CHAPTER XII

CONTEMPORARY JAZZ FORMS

During the 1960's many significant contributions were made in the development of new jazz forms. This was largely due to the fact that jazz artists were able to record more original compositions during this period than at any other time in jazz history. Much of the work from this period utilized unusually fresh harmonic colors and melodic relationships. The Maj7#11, Maj7+ and extended or altered dominant and diminished chords were refined to a highly expressive level. Polychords and/or triads superimposed over foreign bass tones were being used extensively, as never before in the history of jazz. The 1960's literally moved jazz irrevocably into the mainstream of contemporary art. Jazz finally assumed its rightful place beside the Impressionists, Surrealists, Neo-classicists and Abstract Expressionists of contemporary Western culture.

The most important pianists who contributed to this breakthrough included Lennie Tristano, Bill Evans, Clare Fischer, Paul Bley, McCoy Tyner, Harbie Hancock, Cecil Taylor, Chick Corea and Keith Jarrett. Saxophonists who made corresponding contributions included John Coltrane, Ornette Coleman, Joe Henderson, Wayne Shorter and, more recently, Jan Garbarek. Miles Davis was a figure of inestimable importance in this development, since many of the most influential young players worked in his small groups during this period.

The immense scope of the material created in the 1960's really merits a complete and specialized study of its own. It will be useful, however, to examine three general types of compositional approaches which came to fruition in the mid-1960's.

Example 71 is a modal tune typical of the historic period discussed above. Three elements in the tune are of special significance in defining the harmonic context and overall mood:

1. Extensive use of pentatonic scales.
2. Central role of the Maj7#11 chord in the harmonic progression.
3. The bitonal use of triads superimposed over foreign bass tones.

Several features of the harmonic progression should be noted. The CMaj7#11 chord in bar 8 resolves up a half-step to C#mi7, while the AMaj7#11 chord in bar 12 resolves down a half-step to AbMaj7+ or C/A. In bars 13 thru 18 the triads and their corresponding bass tones move in contrary motion to each other: C/Ab - Db/G - D/Eb. The 24-bar form, which includes highly varying rates of harmonic rhythm, is a typical departure from the more traditional 32-bar form.

1. Paraphrase of bars 1 thru 3 from the tune (ex. 71) in bars 1 thru 4 of the solo.
2. Pattern of fourth intervals in bars 6 thru 8.
3. Paraphrase of bars 1 and 2 from the tune in bars 11 and 12 of the solo.
4. Repetition of a seven-beat melodic pattern in three descending octaves in bars 18 thru 22.

The accompaniment of examples 71 and 72 should be derived from the given chord symbols. Quartal (fourth) voicings of the mi7 chords are appropriate since the melodic line is predominantly pentatonic. As mentioned in earlier chapters, the voicings need not contain the chord roots.

Example 72 is a solo chorus based on the harmonic progression from example 71. Both examples should be thoroughly analyzed and played at the indicated tempo. The following formal relationships in the solo (ex. 72) should be noted:

Ex. 71: CONTEMPORARY MOOAL TUNE

(d = 132)

1

Emi 7 (add 9) (C Maj 7 # II) Emi 7 (add 9) (C Maj 7 # II)

Emi 7 (add 9) (C Maj 7 # II) Emi 7 (add 9) (C Maj 7 # II)

9

C# Maj 7 (add 9) (A Maj 7 (# II)) C# Maj 7 (add 9) (A Maj 7 (# II))

A b Maj 7 (C/A) Db/G

17

D/Eb F Maj 7 # II

drum break to solos
4

(fine, after solos)

Ex. 72: CONTEMPORARY MOOD SOLO

(d=132)

①

E_{mi} 7 (add 4)

⑨

E_{mi} 7 (add 4) C[#]_{mi} 7 (add 4)

C[#]_{mi} 7 (add 4) C/A^b

D^b/G D^b/E

Ex. 72, continued

8/8

120

F major (two sharps)

F major (two sharps)

F major (two sharps)

Emi 7 (add 4)

Example 73 is a jazz waltz which utilizes many of the harmonic devices which began to appear in jazz during the 1960's. The progressions listed below are particularly interesting:

1. Root movement by minor thirds in bars 1-8, 25-28, 33-36 and 49-52.
2. II - V type progressions resolved deceptively in bars 9-16, 19-22 and 41-48.
3. Progression of superimposed triads over foreign bass tones in bars 23 and 24.
4. Harmonic movement over a bass pedal tone (stationary bass tone) in bars 57 thru 68 (coda).

Example 74 is a solo chorus based on the harmonic progression of example 73. Both examples should be analyzed thoroughly and played at the indicated tempo. The following formal relationships in the solo (ex. 74) should be noted:

1. Cross-rhythm of 2/4 and melodic sequence in bars 4 thru 7.
2. Melodic sequence and cross-rhythm of 2/4 in bars 15 thru 17, with rhythmic diminution of the same motive in bar 18.
3. Cross-rhythm of 6/8 in bars 22-23 and 26-27.
4. Modified melodic sequence in bars 38 thru 42.
5. Cross-rhythm of 6/8 in bars 44 thru 47.
6. Melodic sequence and cross-rhythm of 4 triplet eighth-notes in bars 50 thru 55.
7. Rhythmic repetition in bars 57 thru 60 and 61-62.

Ex. 73: CONTEMPORARY JAZZ WALTZ

(d. = 122)

1

6:4 A_{mi} 7b5 F[#] 7b9

9

B_{mi} 7b5 E 7[#] 9

17

E^b M_{as} 7[#] 11 A_{mi} 7[#] 11

C[#] _{mi} 7b5 F[#] 7[#] 9 C_{mi} 7[#] 11 E^b D^b E^b C^b

25

D_B A_B F_M 7[#] 11 G[#] 7[#] 9

Ex. 73, continued

33

(41)

(49)

126

Ex. 73. continued

Ex. 74: CONTEMPORARY JAZZ WALTZ SOLO

(d.=72)

1

Ami7b5

F#7#9

Bmi7b5

Eb7b5(#II)

AbMaj7(#II)

AbMaj7(#II)

C#mi7b5

F#7#9

C Maj7(#II)

Ex. 74, continued

8va (25)

C Mai 7 (#11) F_{D_b} E_{F_b} D_{G_b} A_{F_A} F_{G_A} (G#11)

8va (33)

F_{G_(#11)} G_{F_(#11)} C_{F_(#11)} mi 7

8va (33)

C_{mi} 7 B_{mi} 7 E_{F_(#11)} (F_(#11)) A_{mi} 7 b5

A_{mi} 7 b5 F_{F_(#11)} G_{F_(#11)}

F_{F_(#11)} G_{F_(#11)} A_{mi} 7 b5

Ex. 74, continued

Handwritten musical score for a six-string guitar, featuring five staves of music with various chords and fingerings. The score includes the following information:

- Staff 1:** Treble clef, E7#9, E7(IV)
- Staff 2:** Treble clef, E7(IV), A♭mi⁹, Fmi⁹
- Staff 3:** Treble clef, Fmi⁹, Cmaj⁹(IV)
- Staff 4:** Treble clef, D♭maj⁹(IV), Cmi⁹, Bmaj⁹(IV)
- Staff 5:** Treble clef, E♭maj⁹/B♭, D♭mi⁹/B♭

Notable features include circled numbers 49 and 57, and a dynamic marking of 8va.

Ex. 74, continued

Example 75 is a jazz tune based on irregular phrase lengths. The use of phrases consisting of an odd number of bars (5, 7, etc.) does not occur in small group jazz tunes before the 1960's. Only the most adventurous composers such as Duke Ellington had used irregular phrase lengths prior to this period. Such previous experimentation was, furthermore, limited to fully written ensemble passages. The improvised solo sections inevitably returned to the familiar 4-bar and 8-bar phrase.

One of the most important musicians to begin using irregular phrase lengths in small group tunes was bassist Ron Carter. Carter's tune (on the Miles Davis album 'E.S.P.') 'R.J.' is one of the most successful compositions to date in terms of dealing with that particular approach to form.

The tune in example 75 follows the formal scheme of A (5 bars) A (5 bars) B (7 bars). Ironically, most improvisers have more difficulty in improvising 5-bar and 7-bar phrases than in improvising 5/4 and 7/4 time. This clearly suggests that many players become bored with 4/4 time long before they have really explored its possibilities.

The harmonic progression of example 75 is based on the minor third relationship between A7, F#7 and E#7 in the first phrase. The sequence of Bmi7 - E7 - A7 follows the typical II - V - I progression. The final phrase, beginning in bar 11, consists of a descending sequential progression, alternating Maj7#11 and 7#9 chords moving down by half-steps.

Example 76 is a solo consisting of two 17-bar choruses based on the harmonic progression from example 75. Both examples should be thoroughly analyzed and played at the indicated tempo. The following formal relationships in the solo (ex. 76) should be noted:

1. Rhythmic repetition and melodic sequence in bars 5 and 6.
2. Quote from the tune (ex. 75) in bars 8 and 9.
3. Rhythmic repetition and melodic sequence in bars 12 thru 14.
4. Return to a fragment from bar 14 in bar 16.
5. Quote from the tune in bars 18 and 19.
6. Modified melodic sequence and scale pattern in bars 20 thru 22.
7. Modified melodic sequence in bars 29 thru 32.
8. Inversion of opening motive from bar 1 in bar 35.

Original solo choruses should be composed, using the harmonic progressions from the examples presented in this chapter. The progressions should then be used for improvisation. Finally, original tunes may be composed, incorporating the harmonic and melodic techniques used in the examples.

Ex. 75: TUNE BASED ON IRREGULAR PHRASE LENGTHS

(d=120)

1

6

8va 2nd x

(after solos)

Ex. 76: 2-CHORUS SOLO BASED ON EXAMPLE 75

(d=120)

1st chorus

Ex. 76, continued

Handwritten musical score for Ex. 76, continued, featuring five staves of music with various chords and measure numbers.

Staff 1 (Top): Treble clef, B-flat. Chords: F^b M₇; 7 (F# II). Measure number: 18. Key signature: B-flat. **Staff 2:** Treble clef, B-flat. Chords: E^b 7. Key signature: B-flat. **Staff 3:** Treble clef, B-flat. Chords: B^{mi} 7, E⁷, A⁷, F[#] 7. Key signature: B-flat. **Staff 4:** Treble clef, B-flat. Chords: F[#] 7, E^b 7, B^{mi} 7, E⁷. Measure number: 23. Key signature: B-flat. **Staff 5 (Bottom):** Treble clef, B-flat. Chords: A⁷, F[#] 7. Key signature: B-flat. **Staff 6 (Bottom):** Treble clef, B-flat. Chords: A^b M₇; 7 (F# II), G⁷ + # 9, G^b M₇; 7 (F# II). Measure number: 28. Key signature: B-flat.

Ex. 76, continued

7/4 2 sharps

7/8 2 sharps

(E)

(E)

Contemporary jazz forms offer a stimulating and refreshing change from the predictability of standard harmonic progressions, melodic patterns and phrase structures. The discography at the end of this volume will be of great help in continuing the study of these forms. It includes a wide variety of tunes from the 1960's thru the mid-1970's which can provide a wealth of information to be applied to whatever directions can be imagined. It is unfortunate that the growing commercialization of our

recording industry severely prohibits the production, distribution and general exposure of much of the most creative music in our modern society. Hopefully the many jazz studies programs, which have only recently found their way into our public schools and universities, will be successful in creating an audience of sufficient numbers to not only justify, but necessitate the representation of this music in our national media.

CHAPTER XIII

FREE JAZZ

The first 'free jazz' recordings were made by Lennie Tristano's sextet in 1949. They were so revolutionary in relation to the musical mainstream of that period that they have only recently been made available for general distribution (Capitol's 'Jazz Classics' series, Vol. 14). Since 1949 free jazz has developed in a number of widely contrasting directions whose historic origins range from the primitive blues of the southern United States to the abstract musical systems of 20th century European avant-garde composers.

The major pianists who have contributed to this development since Lennie Tristano include Paul Bley, Cecil Taylor, Chick Corea and Keith Jarrett. Saxophonists, beginning with Ornette Coleman, have included such diverse musical personalities as Albert Ayler and Jan Garbarek. Trumpeter Don Cherry has also played a significant role in the development of this music.

There are three basic approaches to improvisation which are often referred to as 'free' playing:

1. Improvising in a 'loose' harmonic direction over a stationary bass ostinato (vamp). The melodic improvisation centers around the tonal center generated by the bass line, but may venture into other closely or distantly related harmonies.
2. Improvising in a steady tempo, whether swing or 'straight eighth', but with no reference to any predetermined sequence of chords or key centers.
3. Improvising with no steady tempo or predetermined harmonic structure.

Example 77 illustrates the first approach outlined above. The solo is related to the constant Eb^{mi}7 chord which the rhythm section would be maintaining. The various techniques employed in 'going outside' this basic harmonic background are listed below:

1. Use of notes from the F major triad which belongs to Eb^{mi}9^{6#11}, a chromatically extended variation of the basic Eb^{mi}7 chord (bars 5 thru 8).

2. Extension of a pattern of descending fourth intervals into the Eb diminished scale, which contains the root, minor third, raised sixth, major seventh, ninth and augmented eleventh in relation to the basic Eb^{mi}7 chord (bars 11 and 12).
3. Continuation of the sequence of fourths into the B^b inverted-diminished scale which has the relationship of dominant (V) to the Eb^{mi}7 chord (bar 12).
4. Continuation of fourths in a new pattern, ascending by whole steps beginning on B^b-Eb (bars 13 thru 16).
5. Final movement in fourths to notes from the B^b7 chord ending in notes from the basic Eb^{mi}7 chord: V - I resolution (bars 16 and 17).
6. Movement from notes in the B^b altered scale to notes in the G^b pentatonic or Eb blues scale: V - I resolution (bars 19 thru 21).
7. Pattern of chromatically descending minor third intervals (bars 21 thru 24).
8. Sequential melodic pattern of three notes ascending by whole steps then half-steps (bars 26 thru 28).
9. Elaborate chromatic embellishments, or changing tone figures, around basic chord tones from Eb^{mi}7 (bar 29).

The solo should be thoroughly analyzed and played at the indicated tempo. It may be played with either a swing or 'straight eighth' rhythmic conception. Original one-chord solos should be composed using techniques similar to those illustrated in example 77.

Ex. 77: 'FREE' SOLO BASED ON A ONE-CHORD OSTINATO

($\text{d} = 80$)

① E^b_{mi}



Example 78 is a tune intended as a vehicle for the second approach to free improvisation described earlier. The given motivic analysis of the tune will be helpful in terms of a general analysis of the solo in example 79. The predominant intervals in the melodic line are the perfect fourth (bars 1 thru 9) and the major third (bars 12 thru 16). The predominant rhythmic motive is $\overline{\overline{1}}\overline{\overline{2}}$ or $\overline{\overline{1}}\overline{\overline{2}}$.

In this approach to free improvisation it is particularly important that the motivic ideas developed in the solo are clearly related to motivic ideas in the tune, or at least ideas which are clearly suggested by the tune. A general analysis of example 79, which is a solo based on the tune in example 78, reveals the following relationships to the basic motivic ideas in the tune:

1. Combination of elements from motives 'A' and 'B' in bars 1 and 2.
2. Development of motive 'a' in bars 3 and 4.
3. Combination of elements from motives 'A' and 'c' in bars 5 and 6.
4. Development of elements from motives 'C' and 'c' in bars 9 thru 13.
5. Return to elements from motive 'A' in bars 14-16.

6. Further development of motive 'A' in bars 17 thru 21 leading to the incorporation of elements from motives 'B' and 'c' in bars 21 thru 24.
7. Sequential development of motive 'B' in bars 25 thru 32.
8. Free development of elements from 'B' and 'c' in bars 33 thru 37.
9. Embellishment of motive 'c' beginning in bar 40, leading to a return of motive 'B' in bar 44.
10. Brief use of elements from motive 'c' in bars 45 thru 47, returning to a final statement derived from motive 'A' in bars 48 thru 50.

The predominant rhythmic motive, shown above, is used extensively throughout the solo. The motivic relationships outlined above occurred spontaneously, but it must be recognized that only a thorough understanding of the compositional structure of the tune made this spontaneous development possible. The student should compose solos based on similar tunes, using the techniques illustrated in example 79.

Ex. 78: FREE JAZZ TUNE I

(d=132)

A

(unison with bass)

2

A' (bass: walk on F inv. dim. scale)

B

8va (bass: Bb)

B' (Ami)

C solo break

C unison with bass

8va

Ex. 78, continued

Handwritten musical score for two guitars, showing measures 7-10. The score includes dynamic markings, fingerings, and a 'solo break' section. The bass line is labeled 'Bass: E7#9'.

(after solos)

solo break

Bass: E7#9

Ex. 79: FREE SOLO BASED ON EXAMPLE 78

(d=132)

1

9

17

25

Ex. 79, continued

Example 80 is a tune intended as a vehicle for the third approach to free improvisation. The tune is based on two contrasting conceptions of time: rapid gestures played with a degree of rubato in bars 1 thru 6, and a medium swing tempo in bars 7 thru 11. Each of these sections ends with a fermata which permits smooth movement from one rhythmic conception to the other. Characteristic musical elements in the tune include:

1. V - I or b_{II} - I type cadences in bars 2, 3, 4, 5, 9 and 10.
2. Descending scale passages in bars 1, 4, 9 and 10.
3. Ascending scale passages in bars 2, 3, 4, 5 and 9.
4. Chord outline in bars 7 and 8.
5. Use of the trill in bar 6.

A thoughtful solo on this tune would develop the above elements in a personal musical statement. The improviser responds spontaneously to the 'gestures' in the tune. The general idea of movement between the two different rhythmic conceptions might be developed. The possibilities are almost literally infinite.

It must be noted here that the greater the freedom allowed, the greater the discipline necessary to make a clearly focused statement. Since few limitations are imposed by the style, more severe limitations must be imposed by the artist in order to make his direction clear. Playing an endless stream of bebop clichés or simply rambling on in total chaos do not make very convincing arguments for the aesthetic value of total artistic freedom.

Ex. 80: FREE JAZZ TUNE II

Handwritten musical score for a solo instrument and piano. The score consists of four staves of music, each with a treble clef and a bass clef. The music is written in a variety of time signatures, including 5/8, 3/4, and 5:4. The score includes several performance instructions and dynamics, such as 'tr.', 'b.', and 'bb.'. The score is written in a cursive style, with some parts of the music and text appearing in parentheses. The score is divided into sections by vertical lines and brackets, and there are several rests and empty measures throughout the piece.

The opposite extreme of coldly intellectual order as an end in itself, exemplified in much of the twelve-tone and serial music of this century, is equally void of true creativity. The few twelve-tone jazz works which have been successful are exceptions which prove the rule: jazz is innately melodic music with origins in Black American folk music and the blues. While extensive chromaticism or even polytonality retain the basic melodic elements indigenous to the jazz tradition, atonality and serialism tend to erase those basic fundamental

cultural roots. It is encouraging that even contemporary classical composers are beginning to reaffirm the value of strong melodies and tonal relationships.

The discography will be of assistance in becoming familiar with other approaches to free improvisation. The recordings of Paul Bley, Chick Corea and Keith Jarrett should be noted specifically, since they have been the most successful at balancing freedom with musical taste.

CHAPTER XIV

COMPING

The term 'comp' implies the functions of accompanying and complimenting a solo melodic statement. In learning his (or her) own instrument the pianist first becomes concerned with 'comping' for his own solo statements.

The art of tastefully accompanying and complimenting melodic lines in his right hand with left-handed interjections, punctuations and underscoring is identical to that of comping with both hands for a horn player or vocalist. It is logical, therefore, that the pianist who has learned well to successfully accompany himself will be more sensitive in accompanying another musician, while the pianist who has problems in playing melodies and harmonies simultaneously will be sluggish and unresponsive.

Any pianist whose goals include becoming a good accompanist must develop his own pianistic and general musical skills to the point where they meet the following standards:

1. His sense of melodic pitch must be completely reliable. He must be able to recognize, at least in relation to a given key, any note which the soloist chooses to emphasize or sustain as well as its relationship to the accompanying chord (third, seventh, flattened ninth, etc.).
2. He must have a thorough understanding of harmony, including chord substitution. This skill will enable him to use chords and/or voicings which compliment the soloist's melody notes, whether in a tune or in an improvisation.
3. The above harmonic knowledge must be functioning on an intuitive rather than intellectual level. Otherwise, he will not be able to respond quickly and appropriately if the soloist decides to try an unexpected or strange note in the chord, or even outside of the chord. For example, a situation where the pianist is sustaining the diatonic fifth of a chord while the soloist is emphasizing the flattened fifth can be both embarrassing and musically disruptive.
4. He must be extremely sensitive to rhythmic feel and dynamics. If his interpretation of swing eighth-notes, for example, differs from that of the soloist a 'groove' will never be established and constant rhythmic tension will result. If he is not aware of the soloist's dynamic level at all times he may sound weak in climactic moments in the tune or destroy a sudden diminuendo or pause (silence).

Since comping always occurs in relation to a specific soloist, the only real method of studying it is to become thoroughly familiar with certain classic jazz recordings and to play with various soloists whenever possible. Each soloist is unique in terms of what he (or she) wants to hear from a piano accompanist or rhythm section. It is, therefore, impossible to 'practice' comping by oneself. A working relationship with a strong soloist, in fact, enlarges the musical vocabulary of the accompanist, and vice versa. Pianists sometimes learn more valuable musical lessons from horn players or singers than from other pianists.

The list below includes a number of important jazz pianists, followed by leading jazz soloists with whom they have recorded extensively:

Al Heig: Charlie Parker, Dizzy Gillespie
Tommy Flanagan: Elton Fitzgerald
Barry Harris: Lee Morgan, Donald Byrd
Bill Evans: Miles Davis, Jim Hall, Tony Bennett
Wynton Kelly: Miles Davis, Cannonball Adderley, Wes Montgomery
Victor Feldman: Miles Davis, Cannonball Adderley
Herbie Hancock: Miles Davis, Wayne Shorter
Chick Corea: Blue Mitchell, Joe Farrell
Carl Schroeder: Sarah Vaughan
Kaith Jarrett: Charles Lloyd, Dewey Redman, Jan Garbarek

When the student has become thoroughly familiar with the accompanying of several of the pianists listed above in relation to specific soloists, whether vocalists or instrumentalists, he will begin to have a more direct idea of what comping is. Since most pianists are not sensitive accompanists the few who are noted for this separate and distinct skill represent the musical standard to be achieved.

There is nothing wrong with being a great soloist but a mediocre accompanist, or vice versa. It is only important to know one's limitations in relation to musical standards which have already been established by recognized professionals. It should be said, however, that making music with another person which is essentially different from any music one would have made alone is a valuable and stimulating experience for all who love creative music.

CHAPTER XV

IMPROVISATION AS COMMUNICATION

The contemporary improviser rooted in the rich tradition of jazz is a unique phenomenon in the contemporary Western world. He (or she) has the ability to communicate a wide range of feelings and moods spontaneously, through a variety of musical styles and directions. Artistic resources from cultures the world over spanning thousands of years of human experience are available to the improvising musician as tools for communicating the messages he hears.

Two fundamental questions must now be considered. What is being communicated? What roles do theory and technic play in this communication?

People today are more confused about communication than ever before, despite our technological revolution in electronic media. The traditional jazz musician 'told a story' through his music. The classical musician of today usually plays what is 'on the paper', or writes 'music' according to technical and abstract 'systems'. What is the difference in content in relation to these two approaches?

The real musician, whether improviser or composer, begins with a strong inner desire to communicate on a very personal level. He literally hears music within himself and he wishes to share this music with others. He seeks to acquire technics only for the purpose of clear communication of his feelings and experiences.

Most contemporary people, however, do not reflect much on their personal experience of life. Since they are not aware of a more intense level of experience, and do not hear the music within themselves, they seek to acquire technic in order to construct 'music' outside of themselves. Because there is no real reason for this music to exist at all, it often sounds too 'intellectual' or 'soulless' to those who have heard real music.

Other contemporary people who hear music within themselves do not realize the need for technic to facilitate clear communication of that music. They decide that raw feeling and 'inspiration' is enough in itself, and have no qualms about expressing their music in the crudest possible terms. Refinement and subtlety are unnecessary adjuncts to them. But those who have heard real music find this approach insensitive or even nonsensical.

The key to this dualism of extremes is, of course, balance. Without something real and meaningful to communicate, all the technics in the world will never add up to one moment of real music. On the other hand, without the appropriate technics with which to clarify and refine one's ideas, only a crude representation of even the most beautiful 'inner music' will be able to 'get out' from within.

Most people say much more than they actually feel from their own experience. It is more common to talk about what was read in other people's books, seen on television or heard on the radio than about what 'I' actually think or experience 'for myself'. This is exactly where the most significant challenge to the artist lies: the challenge of seeking the wisdom and courage to communicate only that which is truly his experience, and of acquiring only the degree of technic which is necessary to make his message clear. The ability to follow such a path comes more through the study of oneself than through the study of music.

There are two ways through which a person may come to music. The simplest way, coming to music from the inside, is not open to most people today. We live in a culture which not only de-emphasizes the aural in favor of the visual, but also generates an enormous amount of noise pollution which leaves us largely insensitive to the sounds which are constantly enveloping our lives.

The more difficult way to music, coming to it from the outside, is the way most of us must take if we are determined enough to find it. This way involves a long process of acquiring technical skills and, in a sense, resensitizing our ears to the medium of sound. Such training may, eventually, awaken our inner emotional life and make it possible for us to relate to our environment in a deeper and more meaningful way. It is this intense experience of the world around us that artists have reflected throughout human history.

We often live, unfortunately, in a technological world of computerized 'objective' knowledge. This technology, furthermore, is merely an external technology. What is desperately needed in our time is the beginning of an internal technology, for with our vast knowledge of the external physical world we know next to nothing about the universe within us.

Any musician who is in touch with his own experience of life as a unique individual should be the first to recognize the fact that this very experience is at the center of his need to communicate. Society tells us, however indirectly, that our experience, our feelings and even our existence as individuals do not matter very much. It is no wonder, then, that most people feel they have nothing of significance to communicate. The artist, however, is able to communicate his sense of life in a direct way that reaches the place inside his audience which also wishes to acknowledge its own sense of being.

It is only too clear that the millions of electronic messages received daily seldom convey a real sense

of caring, either about us or about the consequences of the messages being transmitted. It is this sense of caring or commitment which we experience in the performance of a real musician. All the notes may not have been perfect, but we know for sure that he meant every one of them. When the artist communicates clearly and the audience senses the sincerity of his message, everyone experiences a real miracle together.

It should not come as a surprise that this discussion has taken a rather esoteric direction. We

need to be reminded more often that, although much technical knowledge about music has been systematized and codified, the essential questions remain a mystery. Where does music really come from? How does it get from its point of origin to the artist, and from the artist to the listening audience? These questions can only be dealt with on an inner non-verbal level, so that any true answer can never be expressed in words. It is a fascinating paradox, perhaps, that these most important questions about music can only be answered in music itself.

CONCLUSION

Any study of jazz, especially when directed primarily toward contemporary styles and forms, would be incomplete without some philosophical reflection on jazz as a musical tradition. Every historic period in the evolution of jazz from 1900 to the present has seen the discovery and refinement of vital musical principles. These principles are continually being revitalized and personalized by the creative musicians of each successive generation.

There is a tendency among young musicians today to assume that their awareness of the jazz tradition is exceptional if it extends 'all the way back to 1960'. This attitude is not only extremely naive, but poses a real threat to the development of a mature musical attitude based on cultural roots. Every contributing jazz pianist, from the first recordings in 1917 to the present, represents an important aspect of the total picture of the piano as a jazz instrument.

Early jazz pianists such as Jelly Roll Morton and Earl Hines expressed themselves in a musical language that was simple and direct. Contemporary pianists who understand the potential value and strength of simplicity, as expressed by earlier pianists, will be more inclined to develop a musical approach which includes the highly communicative elements of traditional styles.

The principle of 'swing' is the most essential and unique element in jazz. Jazz is the only musical tradition in the entire world which generates that particular rhythmic feeling. It is quite erroneous to assume that rock is the inevitable stylistic outgrowth of jazz. Rock and jazz are two totally distinct and separate musics. Rock may influence jazz, but it must never be permitted to replace it. Unfortunately, people are often so 'hip-notized' when they hear all of the bebop licks played over a rock 'n' roll beat that they forget they ever heard a band swing.

The currently 'hip' piano style involves the extensive, even exclusive use of fourth intervals and pentatonic scales. The jazz pianist who occasionally resorts to a traditional seventh chord or diatonic scale may be considered passé, even by those self-styled guardians of this year's status quo who have the audacity to call themselves musicians. Identification with the latest fad or 'in' style makes it next to impossible for a player to develop a direction of his own. In the opposite extreme, it is relatively common for young pianists to hide behind a safe and successful style from the past. The mistake, in either case, is an exclusive identification with one style.

Any pianist who feels the instrument to be a true extension of himself is merely transmitting an entire gamut of musical information from within himself to an audience outside. If this process proceeds naturally and openly the result is usually music. If the process becomes contrived and affected, however, with considerations of style or 'hipness', the result is merely an empty show.

In addition to the jazz tradition, the classical and folk music traditions of America, Europe, India, Japan, Africa and virtually every other culture provide an inexhaustible source for the revitalization of one's musical direction. This rediscovery of the world's great traditions is in direct contrast to our present infatuation with novelty and invention. This infatuation is the result of a basic misunderstanding of the creative process.

Real creativity always utilizes existing media and materials. Bach did not need to create a new 'style' or form of musical expression because he was a truly creative individual. He knew that the forms of the fugue, passacaglia and chaconne were not, in themselves, restrictive to a creative musician. Charlie Parker did not need to create new forms of musical expression. He knew that the popular song form offered no serious limitations in the realization of his ideas. The truly creative musician, then, is able to use whatever he is given as a medium through which to transmit music. Essentially uncreative people, however, attempt to find creativity in new inventions.

In creative work, the artist begins with something to say, then discovers a means of saying it. Invention is the reaction to the realization that one has nothing to say. The inventor seeks the content, which he cannot find in himself, in his invention. This relationship underlies the present fascination with electronic instruments. It is certain, however, that an aspiring musician who has not discovered his own creativity in ten years of studying the acoustic piano will not experience an instant spiritual transformation by plugging in a synthesizer.

Finally, there is an unfortunate tendency among jazz musicians to complain about the fact that jazz has a relatively small audience in relation to commercially popular music. We must remember, in this media-dominated age of the 'superstar', that great art has never been popular on a mass scale. This is because the understanding of great art, intuitively rather than intellectually, requires a conscious emotional effort. The mere desire of the mind is never sufficient in itself. It is the deeper need of the inner man that leads one to substance rather than 'surface'. Illusion, unfortunately, has always been more popular than reality.

Artist and audience alike must begin to realize that in order to get something real, it is necessary to give up something. For the audience this means giving up the security of hearing something they already know in order to gain the experience of knowing they have heard something. For the improvising artist it means giving up the security of playing what he knows in order to gain the experience of knowing he has played. When the artist can take that kind of a risk in front of an audience, fully realizing what that risk involves, he may begin to discover what music is. It is in those moments, however rare they might be, that technique and theory begin to serve a higher purpose.

DISCOGRAPHY

The following list represents a broad sampling of recordings by jazz pianists since 1940. Earlier pianists will be included in volumes 3 and 4 which will concentrate on solo piano styles. Only recordings listed under the pianists' names have been included. Many of the pianists are heard as sidemen on the recordings listed in Appendix I. All records were in print as of summer, 1983.

Kenny Barron:	Peruvian Blue Golden Lotus	Muse 5044 Muse 5220
Richard Beirach:	Elm	ECM 1142
Paul Bley:	Scorpio	Milestone 9046
Joanne Brackeen:	Special Identity	Antilles 1001
Dave Brubeck:	Time Out Time Further Out At Carnegie Hall	Columbia PC-8192 Columbia PC-8490 Columbia C2S-826
Jaki Byard:	Live! Sunshine of My Soul	Prestige s-7419 Prestige s-7550
Sonny Clark:	Cool Struttin'	Blue Note 81588
Nat "King" Cole:	Trio Days	Capitol M-11033
Chick Corea:	Inner Space Now He Sings, Now He Sobs A.R.C. Light As A Feather Three Quartets	Atlantic 2-305 Pacific Jazz LN-10057 ECM 1009 Polydor 5525 Warner Bros. 3552
Stanley Cowell:	Illusions Suite	ECM 1026
Anthony Davis:	Episteme	Gramavision 8101
Bill Dobbins:	Roads Travelled and Days Gone By Where One Relaxes Glass Enclosure	Mark MJS 57586 Omnisound 1041 Mark MJS 57614
Duke Ellington:	Piano Reflections Ellington the Pianist	Capitol M-11058 Fantasy 9462
Bill Evans:	Spring Leaves The Village Vanguard Sessions The Second Trio Live at Montreux The Bill Evans Album The Tokyo Concert I Will Say Goodbye	2-Milestone 47034 2-Milestone 47002 2-Milestone 47046 Verve 68762 Columbia PC-30855 Fantasy 9457 Fantasy 9593
Victor Feldman:	The Arrival of Victor Feldman	Contemporary 7549
Clare Fischer:	Easy Livin'	Revelation 2
Tommy Flanagan:	Confirmation Something Borrowed	Enja 4014 Galaxy 5110
Don Friedman:	Circle Waltz	Riverside 6082

Hal Galper:	Speak with a Single Voice	Enja 4006
Red Garland:	Jazz Junction	2-Prestige 24023
Erroll Garner:	Concert by the Sea	Columbia PC-9821E
Herbie Hancock:	Empyrean Isles Maiden Voyage Speak Like a Child	Blue Note 84175 Blue Note 84195 Blue Note 84279
Roland Hanna:	Time for the Dancers	Progressive 7012
Barry Harris:	Magnificent! Plays Tadd Dameron Live in Tokyo Plays Barry Harris	Prestige s-7733 Xanadu 113 Xanadu 130 Xanadu 154
Hampton Hawes:	All Night Sessions (Vol. 1, 2, 3) For Real The Seance	Contemporary 7545, 7546, 7547 Contemporary 7589 Contemporary 7621
John Hicks:	After the Morning	West 54 8004
Elmo Hope:	The Elmo Hope Trio	Contemporary 7620
Ahmad Jamal:	Live at Oil Can Harry's	Catalyst 7606
Keith Jarrett:	Somewhere Before Expectations Belonging My Song	Atlantic 8808 Columbia KG-31580 ECM 1050 ECM 1115
Hank Jones:	Bop Redux Groovin' High	Muse 5123 Muse 5169
Duke Jordan:	Jordu	Prestige 7849
Roger Kellaway:	The Roger Kellaway Trio	Prestige s-7399
Wynton Kelly:	Keep It Moving Full View	2-Milestone 47026 Milestone 9004
Steve Kuhn:	Raindrops Last Year's Waltz	Muse 5106 ECM 1213
John Lewis:	Kansas City Breaks	Finesse FW-38189
Harold Mabern:	Workin' and Wailin'	Prestige s-7687
Adam Makowicz:	From My Window	Choice 1028
Les McCann:	Live at Shelly's Manne Hole	Limelight EXPR-1004
Marian McPartland:	A Delicate Balance	Halcyon 105
Jim McNeely:	The Plot Thickens	Gatemouth 1001
Thelonious Monk:	Monk's Dream Criss-Cross Underground	Columbia JCS-8765 Columbia JCS-8838 Columbia PC-9632

Tete Montcliu:	I Wanna Talk About You	Steeplechase 1137
Phineas Newborn:	World of Piano The Great Jazz Piano Of	Contemporary 7600 Contemporary 7611
Herbie Nichols:	The Third World	Blue Note LA 485 H-2
Duke Pearson:	Dedication	Prestige 7729
Oscar Peterson.	Trio Plus One We Get Requests Trio in Transition	Mercury EXPR-1028 Verve 68606 2-Emarchy 405
Bud Powell:	The Amazing Bud Powell (Vol. 1 & 2) The Genius of Bud Powell	Blue Note 81503, 81504 2-Verve 2506
Andre Previn:	Pal Joey	Contemporary 7543
Freddie Redd:	San Francisco Suite	Riverside 6184
Jimmy Rowles:	Music's the Only Thing That's On My Mind	Progressive 7009
George Shearing:	On a Clear Day	Concord Jazz 132
Horace Silver:	Silver's Blue Song for My Father	Columbia JLA-16005 Blue Note 84185
Martial Solal:	On Homeground	Milestone s-9014
Art Tatum:	Masterpieces	2-MCA 4019
Billy Taylor:	Where've You Been	Concord Jazz 145
Cecil Taylor:	Looking Ahead Unit Structures	Contemporary 7562 Blue Note 84273
Bobby Timmons:	Moanin'	2-Milestone 47031
McCoy Tyner:	Great Moments With Reevaluation: the Impulse Years	2-MCA 4126 2-MCA 4156
Mal Waldron:	Ouest	Prestige s-7579
George Wallington:	Our Delight	2-Prestige 24093E
Cedar Walton:	Firm Roots The Pentagon	Muse 5059 Inner City 6009
Jessica Williams:	Orgonomic Music	Clean Cuts 703
Mary Lou Williams:	In London	GNP Crescendo 9029
Mike Wofford:	Bird of Paradise	Discovery 778
Denny Zeitlin:	Zeitgeist	Columbia JCS-9548
Piano Giants:	(anthology of various pianists)	2-Prestige 24052

APPENDIX I

AVAILABLE RECORDINGS OF MODAL COMPOSITIONS

The following list is representative of a variety of modal styles. Only recordings which contain at least two modal compositions were included. All recordings were in print as of summer, 1983. Each recording is followed by a list of the modal (or partly modal) compositions which it contains.

Nick Brignola:	Signals <i>Night Song</i> <i>The Freme</i>	Discovery DS-893
John Coltrane:	Africa/Brass <i>Africa</i> <i>Greensleeves</i> <i>Blues Minor</i>	MCA 29007
	Ole <i>Ole</i> <i>Dahomey Dance</i> <i>Aisha</i>	Atlantic s-1373
Chick Corea:	Inner Space <i>Inner Space</i> <i>Gujira</i> <i>Litha</i> <i>Straight Up and Down</i> <i>Windows</i>	2-Atlantic 2-305
Hal Crook:	Hello Heaven <i>Siesta Key</i> <i>Floatin'</i> <i>Angels Dance</i>	Omnisound 1039
Miles Davis:	Milestones <i>Milestones</i> <i>Sid's Aheed</i>	Columbia PC-9528
	Kind of Blue <i>So What</i> <i>All Blues</i> <i>Flemenco Sketches</i>	Columbia PC-8163
	E.S.P. <i>Eighty-One</i> <i>Agitation</i> <i>Mood</i>	Columbia PC-9150
	Miles in the Sky <i>Stuff</i> <i>Paraphernalia</i> <i>Country Son</i>	Columbia PC-9628
Bill Dobbins:	Textures <i>Points</i> <i>Lines</i> <i>Roots</i>	Telarc 5003

Gil Evans:	Out of the Cool <i>Le Nevada</i> <i>Sunken Treasures</i>	MCA 29033
	Svengali <i>Cry of Hunger</i> <i>Thoroughbred</i> <i>Summertime</i> <i>Zee Zea</i>	Atlantic 90048
Joe Farrell:	Outback <i>Outback</i> <i>Sound Down</i> <i>Bleeding Orchid</i>	CTI 8005
Jan Garbarek/ Bobo Stenson:	Witchi-Tai-To <i>AIR</i> <i>Desiraless</i> <i>Haste Siempre</i>	ECM 1041
Bill Goodwin:	Solar Energy <i>Solar Energy</i> <i>Gray and Visceral</i>	Omnisound 1029
Herbie Hancock:	Empyrean Isles <i>One Finger Snap</i> <i>Olioqui Valley</i> <i>Canteloupe Island</i>	Blue Note 84175
Joe Henderson:	Power to the People <i>Power to the People</i> <i>Afro-Centric</i> <i>Black Narcissus</i>	Milestone 9024
	In Pursuit of Blackness <i>No Me Esquece</i> <i>Gazelle</i> <i>A Shade of Jade</i>	Milestone 9034
Freddie Hubbard:	Red Clay <i>Suite Sioux</i> <i>The Intrepid Fox</i>	CTI 8016
Keith Jarrett:	Nude Ants <i>Chant of the Soil</i> <i>Processional</i> <i>Oasis</i> <i>New Dance</i>	ECM 2-1171
Horace Silver:	Song for My Father <i>Song for My Father</i> <i>The Natives are Restless Tonight</i> <i>Calcutta Cutie</i> <i>Que Pesa</i>	Blue Note 84185
McCoy Tyner:	Early Trios (various selections)	2-MCA 4157

APPENDIX II

JAZZ PIANO TRANSCRIPTIONS AND ARRANGEMENTS

The selections below were chosen according to the accuracy of transcription and/or the quality and overall usefulness of the material. The designation "R" indicates that the material, either in part or in its entirety, has been commercially recorded by the artist.

Carla Bley:	The Music of Carla Bley (R)	Studio P/R
Dave Brubeck:	Time Out (R) Time Further Out (R) Deluxe Piano Album (R) Deluxe Piano Album Number Two (R) Bossa Nova U.S.A. (R) Time Changes (R) Brubeck Volume I (R) Brubeck Volume II (R)	Hansen House Hansen House Hansen House Hansen House Hansen House Hansen House Shawnee Press Shawnee Press
John Coates, Jr.:	The Jazz Compositions of John Coates, Jr. (R)	Shawnee Press
Chick Corea:	Chick Corea (R) The Jazz Styles of Chick Corea (R) The Essential Chick Corea (R)	Warner Bros. Warner Bros. Warner Bros.
Bill Dobbins:	Evolutionary Etude (R)	Ludwig Music Pub. Co.
Kenny Dorham:	K.D. (arranged for piano by Walter Davis, Jr.) (R)	Second Floor Music
Duke Ellington:	The Genius of Duke Ellington	The Big 3 Music Corp.
Bill Evans:	Bill Evans Piano Solos (R) Bill Evans Plays (R) Bill Evans 3 (R) Bill Evans 4 (R)	TRO TRO TRO TRO
Herbie Hancock:	The Greatest Jazz Hits of Herbie Hancock (R)	Almo Publications
Dick Hyman:	Etudes for Jazz Piano (R)	Kendor Music, Inc.
Andre Previn:	The Genius of Andre Previn	The Big 3 Music Corp.
Horace Silver:	The Best of Jazz: Horace Silver (R) Horace Silver's Greatest Hits (R)	Hansen House Hansen House
Art Tatum:	The Genius of Art Tatum	The Big 3 Music Corp.
Billy Taylor:	Jazz Giants: Billy Taylor	Hansen House
Teddy Wilson:	The Genius of Teddy Wilson	The Big 3 Music Corp.

COLLECTIONS AND ANTHOLOGIES

I Love a Piano	The Big 3 Music Corporation
The Genius of the Jazz Giants	The Big 3 Music Corporation

APPENDIX III

A BASIC CHRONOLOGY OF THE EVOLUTION OF JAZZ PIANO STYLES

Early Pianists (1900-1930)

Jelly Roll Morton
James P. Johnson
Duke Ellington
Fats Waller
Willie 'The Lion' Smith

Boogie-Woogie Pianists (1930-1940)

Jimmy Yancey
'Pine Top' Smith
Albert Ammons
Meade-Lux Lewis

Transitional Pianists (1930-1945)

Earl Hines
Teddy Wilson
Count Basie
Art Tatum

Bop Pianists (1940-1955)

(Erroll Garner)
(Oscar Peterson)
Thelonius Monk
Bud Powell
Al Haig
John Lewis
George Wallington
George Shearing
Elmo Hope

Hard Bop Funky Pianists (1950-1965)

Horace Silver
Bobby Timmons
Les McCann

Hard Bop Pianists (1950-1965)

Ahmad Jamal
Hank Jones
Tommy Flanagan
Barry Harris
Red Garland
Wynton Kelly
Cedar Walton

'West-Coast' and 'Impressionistic' Pianists (1950-1965)

Lennie Tristano
Herbie Nichols
Richard Twardzik
Bill Evans
Paul Bley
Clare Fischer
Steve Kuhn
(Dave Brubeck)
(Martial Solal)

Major Pianists of the Previous Decade (1965-1975)

McCoy Tyner
Herbie Hancock
Chick Corea
Joe Zawinul
Keith Jarrett
Cecil Taylor

Methods by

Allard:

Advanced Rhythms
Three Octave Scales

Baker:

The Be-Bop Era Vols. 1, 2, 3
The Blues

Modal and Contemporary Patterns
"Cookin'" Modern Jazz Duets Vol. 1

"Smokin'" Modern Jazz Duets Vol. 2
Contemporary Jazz Studies, Vols. 1, 2, 3, 4

Berger:

Contemporary Jazz Rhythms Vol. 1 & 2
Contemporary Jazz Rhythms Vol. 1 & 2

Bower:

Chords and Progressions
Rhythms

Encyclopedia of Improvisational Rhythms & Patterns

Chesky:

Contemporary Jazz Rock Rhythms
Advanced Jazz Rock Rhythms

Contemporary Jazz Rock Patterns Vols. 1 & 2
Contemporary Keyboard Exercises Complete

Colicchio:

Nu-Art Technical Exercises

Colin:

Complete Jazz Duets
Duets for Cool Sounds

Encyclopedia of Scales

Davis:

Miles Davis Interpretations

Deutsch:

Lexicon of Symmetric Scales

Improvisational Concepts and Jazz Patterns

Dobbins:

The Contemporary Jazz Pianist, Vols. 1, 2, 3

Farmer:

The Art of Art Farmer

Maxwell:

The First Trumpeter

Pancrat:

The Encyclopedia of Pentatonic Scales

Tranchina:

Linear and Structural Improvisation

Wald:

Guide to Creative Modal Jazz Interpretation

Yellin:

Jazz Saxophone, Vols. 1, 2, 3



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